Saturday Review

ANUARY 28, 1956 / 20¢

RECORDINGS

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icles and Interviews

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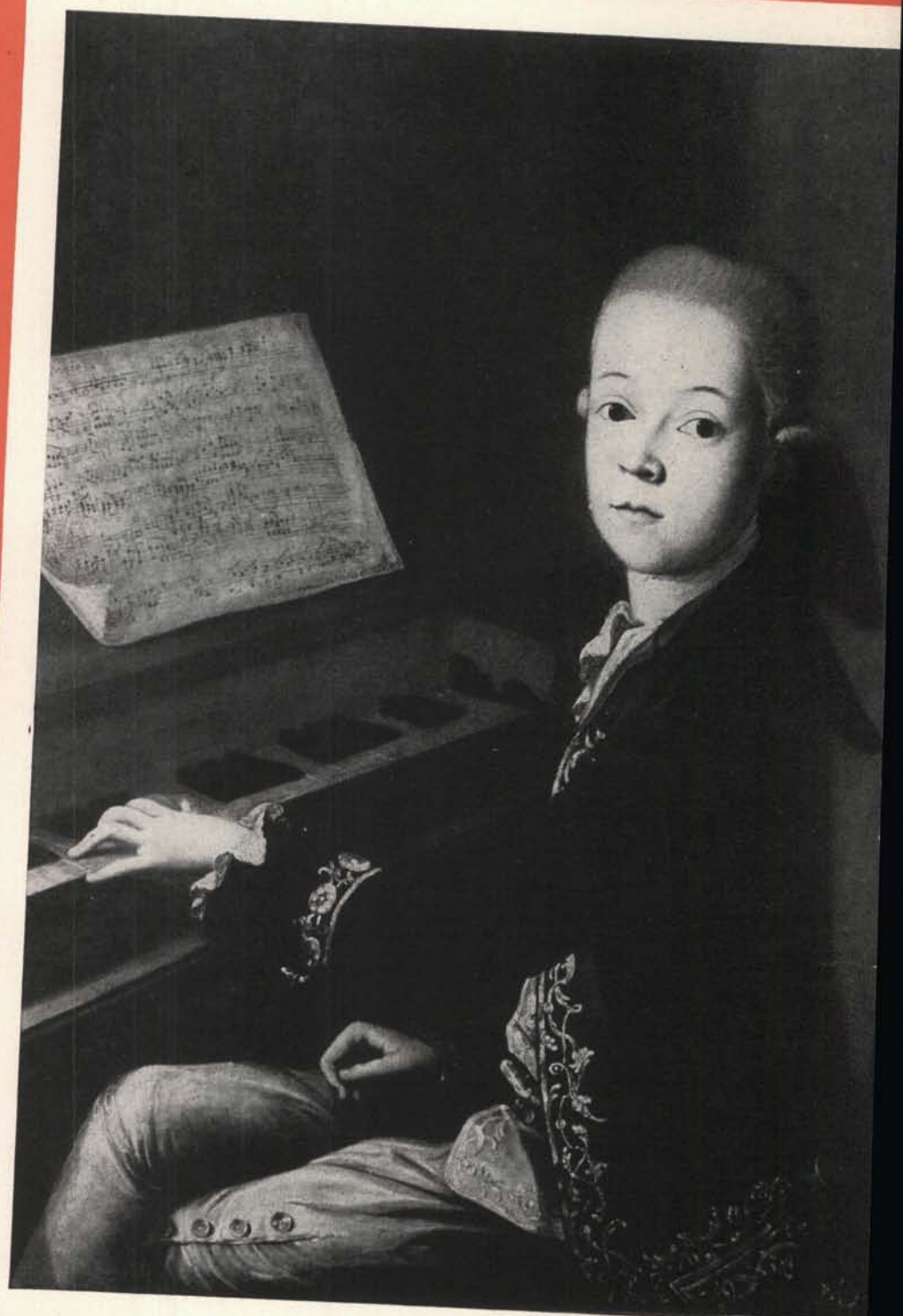
TED NATIONS 1956:
INVENTORY

James T. Shotwell



hirteen-year-old Mozart at the
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it by Thadaus Helbling).

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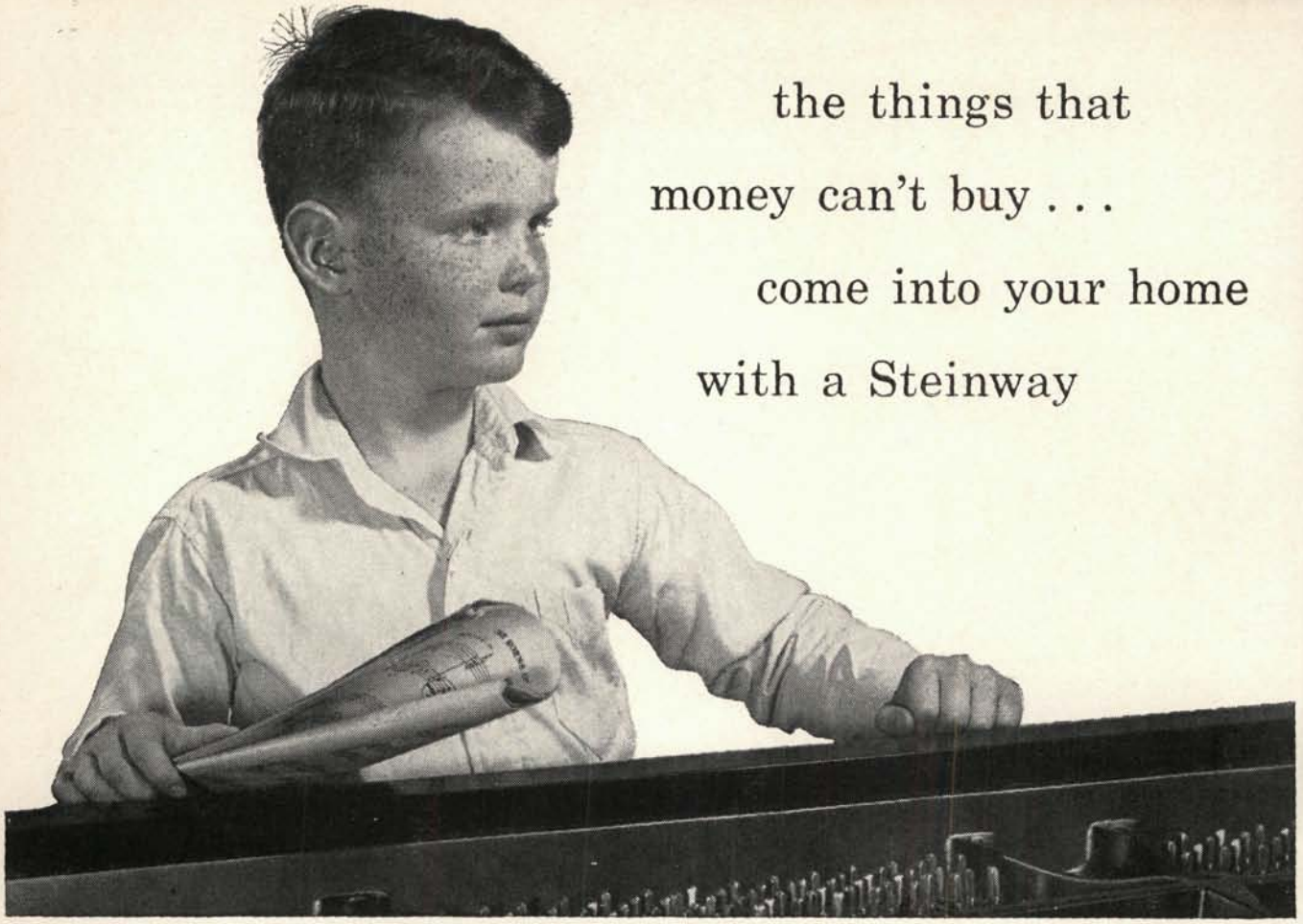

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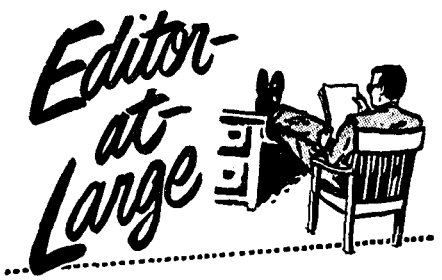

I spend so much time working with, thinking about and talking of books, I fear that sometimes I give the impression that books are the *only* source of pleasure for the intelligent person.

This isn't quite true. I know there is at least one other type of entertainment just as pleasant, just as honorable, just as personal: phonograph records.

My friends in the Doubleday Book Shops, who also know the interest records have for the book reader, have started a line of sophisticated records guaranteed to divert the discriminating reader.

This line is known as Dolphin Records, and five albums, each featuring a "Personality," have just been released. The artists include Cyril Ritchard (who played Captain Hook to Mary Martin's Peter Pan); Greta Keller, the famed Continental singer; and three of Broadway's brightest younger stars, Nancy Walker, Portia Nelson and Elaine Stritch, each of whom has recorded her own top song successes.

I don't have room to list all their songs, but I can tell you one in each album I enjoyed: Cyril Ritchard's rendition of an Ella Wheeler Wilcox poem; Nancy Walker's parody on weekend sailors, "Down to the Sea"; Elaine Stritch's "The Object of My Affections"; Portia Nelson's "Down in the Depths on the 90th Floor"; and Greta Keller's "Twelve O'Clock and All Is Well."

These titles will give you the general flavor of Dolphin Records. If you'd like to hear more, see your book and record dealer, or your favorite record shop. These records will sooth your ears while they rest your eyes.

L. L. Day

EDITOR-AT-LARGE

Cyril Ritchard's "Odd Songs and A Poem" ($4.00) is 10 inches; the following albums, priced at $4.98, are all 12-inch: Nancy Walker's "I Can Cook Too"; "Autumn Leaves," Love Songs by Portia Nelson; "Stritch," featuring Elaine Stritch and Greta Keller's "Twelve O'Clock." Dolphin Records may be obtained from your own record dealer or from any of the 30 Doubleday Book Shops. To order records by mail, send check or money order to Doubleday Book Shops, 575 Madison Ave., Mail Order Dept., New York 22. Add 50¢ East of the Mississippi and 75¢ West for postage and handling.

The Saturday Review

JANUARY 28, 1956

Cover: The original of this painting hangs in the Salzburg Mozart Museum, in the room where the great composer was born.

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THE SATURDAY REVIEW, published weekly by the Saturday Review Associates, Inc., 25 W. 45th Street, New York 36, N. Y. E. De Golyer, Chairman of the Board; Harrison Smith, President; J. R. Cominsky, Publisher, Executive Vice President and Treasurer; Norman Cousins, Vice President; Amy Loveman, Secretary; Nathan Cohn, Assistant Treasurer and Business Manager; Robert A. Burghardt, Advertising Director; Bert Garmise, Circulation Director; Ray Goodman, Circulation Manager; Marion Urmy, Assistant to the Publisher. Subscription $7 a year; $8 in Canada. Member Audit Bureau of Circulations. Printed in U.S. Vol. XXXIX, No. 4, January 28, 1956. Re-entered as second-class matter January 11, 1952, at the Post Office in New York, N. Y., with additional entry at Philadelphia, Pa., under the Act of March 3, 1879. Indexed in the "Readers' Guide to Periodical Literature." Entire issue copyright 1956 by Saturday Review Associates, Inc.

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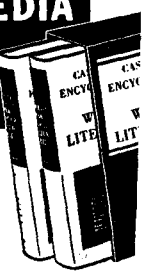

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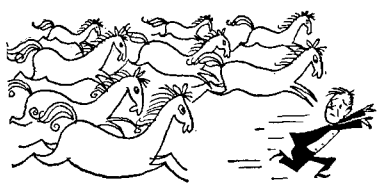
TRADE Winds

IRST CASUALTY OF 1956: the Railway Express Agency has retired the last of ts electrically driven pickup and de-ivery trucks. For today's demands hey're too small and too slow. A new eet of over 13,000 gas trucks per-orms the Agency's job.

But ever since 1910—forty-five ll years—the virtually indestruct-le, solid rubber-tired electric trucks fficed day in and day out, requiring ttle more service than an occasional charge of their batteries. They came especially handy during World War when they were, of course, unaf-cted by the critical gasoline short-e.

The Railway Express Agency's edecessor, the American Express mpany, turned to motor-driven ve-



es out of necessity, not choice. In unprecedented heat wave in 1911 r 1,200 horses dropped dead in the ets of New York alone. Further-e, points out company historian ard La Schum, "The number of es in America had increased in to over 25,000,000, and were atening to eat us out of house and e. They consumed 73,000,000 tons ay that year—the product of five acres of land per horse! Where ld we be today if motor-driven cles had not come along to reduce numbers?"

ere indeed? Fort George might be a suburban recreation park, Winter Garden an auction post ercherons, a lot of swanky studios Washington Square still stables, hose perky stallions immortalized alter Farley and Margaret Henry ulling ice wagons!

GRAY-FLANNEL-SUITED brigade in ion Avenue ad agencies is ring about a new expression: of concern." It applies to an ac-supposed poised to flit at the f a rating decimal into the arms ated competitor. . . . A back-publisher's long-time meal is in an "area of concern" this ninute. He is bound by a con-ut has made several rude sug-s as to what the publisher can h it. . . . Some months ago, on bject of oddly named newspa-pers, I mentioned the college daily at Mississippi Southern, which is called *The Student Printz,* and also referred to *De Queen Bee* in De Queen, *The Echo* in Yellville, and the *Hot Springs Rub-Down.* I am indebted now to John Harrington, of Ferguson, Mo., for a valued addition to this collection. It's a prospering Central Missouri journal that bears the proud title of the *Unterrified Democrat.* . . . Michael Connolly has dedicated a stirring new ballad to the Armed Forces: "She Was Swell to the Division, but Rotten to the Corps". . . . Used-car dealers as a rule have no especial gift for understatement, but the Fair Trade Service advertised one jalopy in a recent issue of *The New York Times* that certainly put the facts on the line: "Stude '48 Conv: looks good; engine stinko. $79."

CAMERON HAWLEY, author of "Executive Suite" and the new best-seller, "Cash McCall," made a personal appearance at a conclave of industrialists in Boston the other day, inspiring Francis W. Hatch, of Batten, Barton, and All That, to burst into poetry. Over the clinking of highball glasses, his verse sounded something like this:

Cash McCall, with the aide of doxies
Wages war, in a battle for proxies.
Roger Wolfson and Silberstein
Are nothing compared to Hawley's machine.
Cameron makes clear, when you're playing this game
Be it running a business, or vying with a dame,
The cardinal rule, if you're not to relent,
Is to always control more than 50 per cent.

HARLAN MILLER'S best pieces about the lighter side of family life, written over a period of years for *The Ladies' Home Journal* and the *Des Moines Register,* have been collected in book form under the title of "There's a Man in the House." The book makes clear why Mike Cowles, president of *Look,* has labeled Miller "the best-known, loved, cussed, and discussed writer in the State of Iowa."

One of the pieces I liked best in "There's a Man in the House" is called "Apology at Bedtime." Miller insists that he didn't write it himself; that ever since he ran it—and requests for reprints have been pouring in—he has been vainly imploring the unknown author to step forward and identify himself. It's my own hunch that Harlan's just playing modest. At any rate,

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he's given me permission to reprint the column here:

Apology at Bedtime

Listen, Son: I am saying this to you as you lie asleep, one little paw crumpled under your cheek, blond curls on your damp forehead.

I have just stolen into your room alone. Just a few minutes ago, as I sat reading my paper in the library, a hot, stifling wave of remorse swept over me. I could not resist it. Guiltily I came to your bedside.

These things I was thinking, Son; I had been cross. I scolded you as you were dressing for school because you gave your face just a dab with a towel.

I took you to task for not cleaning your shoes. I called out angrily when I found that you had thrown some of your things on the floor.

At breakfast, too, I found fault. You spilled things. You put your elbows on the table. You spread butter too thick on your bread.

As you started off to play & I made for my car, you turned & waved your little hand and called, "Good-bye, Daddy!" & I frowned and said in reply, "Straighten your shoulders!"

Then it began all over again the late afternoon. As I came up the hill I spied you down on your knees playing marbles. There were holes in your stockings. humiliated you before your boy friends by making you march ahead of me back to the house.

"Stockings are expensive—and if you had to buy them you would be more careful." Imagine that Son, from a father! Such stupid logic.

Do you remember, later, when I was reading in the library, how you came in, softly, timidly, with a sort of hurt look in your eyes When I glanced up over my paper impatient at the interruption, you hesitated at the door. "What is you want?" I snapped.

You said nothing, but ran across, in one tempestuous plunge & threw your arms around my neck & kissed me, again & again

& your small arms tightened with an affection that God had blooming in your heart & which even neglect could not withhold. And then you were gone, patter ing up the stairs.

Well, Son, it was shortly afterward that my paper slipped from my hands & a terrible sickness

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fear came over me. Suddenly I saw my horrible selfishness, & I felt sick at heart.

What has habit been doing to me? The habit of complaining, of finding fault, of reprimanding, all of these were my reward to you for being only a small boy.

It was not that I did not love you; it was that I expected too much of youth. I was measuring you by the yardstick of my own age. Son, I am sorry. . . . I'll try not to let my impatience, my nervousness, my worries, muddle or conceal my love for you.

IN OXFORD, OHIO, GEORGE HOXIE has devised a game for his kids that a lot of other parents might like to introduce in their homes. Hoxie calls the game "Research." Every week his youngsters leaf through one volume of the family encyclopedia, and stop to read anything that sparks their interest. They devote about a half-hour a day to this endeavor—more when it's raining or they've come upon a subject that's particularly intriguing. On Sunday they give Hoxie a list of the subjects they've explored, and the quiz that follows establishes how much they've remembered. The kid that remembers most takes home the marbles. Extra dividend of "Research": Pop is learning almost as much from the game as his offspring. In our own home, we have achieved encouraging results from a game we call "Spinning the Globe." One of the kids plants his thumb at random on a whirling globe, and then everybody starters off to do a piece on the place where the thumb had come to rest—history, geographical importance, principal products, etc. The other evening my son Jon's finger landed spang on Petersburg, Virginia, and for his sins had to listen to his old man holding forth for an hour on life there in the Infantry Officers' Training School years and years ago. The old man, a military hero, belonged to a squad that suffered so many self-inflicted wounds in close-order drill that a certain Captain Koshland named it "The Goddy Fifth."

I'D LIKE TO ASK A real favor of THE NEW YORKER readers. This fall a new collection of my anecdotes and pieces—many of them reprinted from this column, others from the "Cerfboard" in *Saturday Review of Literature*—will be published under the Doubleday-Hanover House imprint. Right now my editors and I are considering three suggested titles: "Have Them Laughing," "Funny Side Up," and "Many Happy Returns." Which do *you* like best? Or do you disapprove of all three and have one you think infinitely better to propose? Thank you in advance for your help!

—BENNETT CERF.

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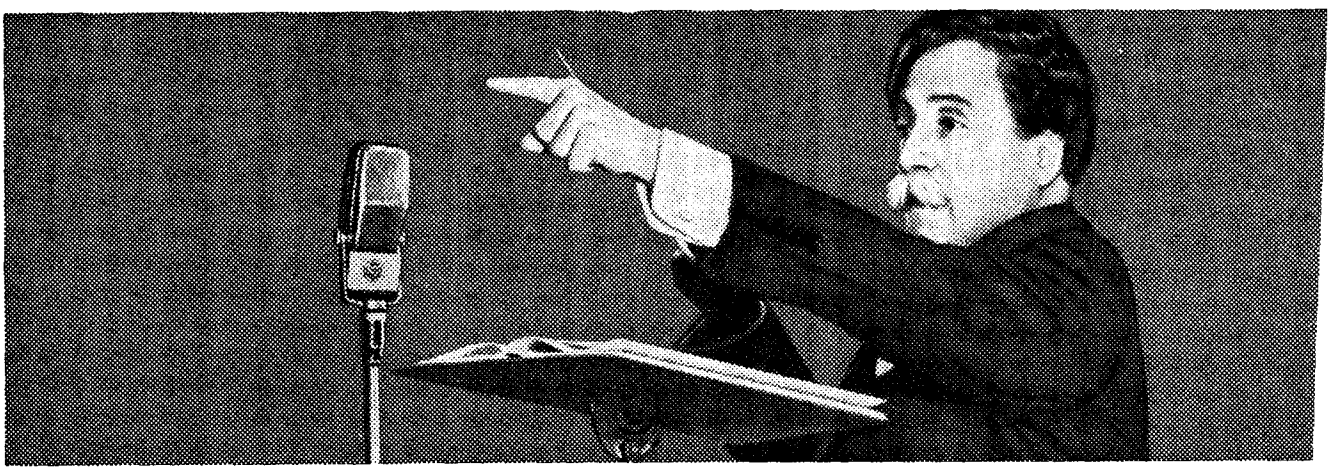

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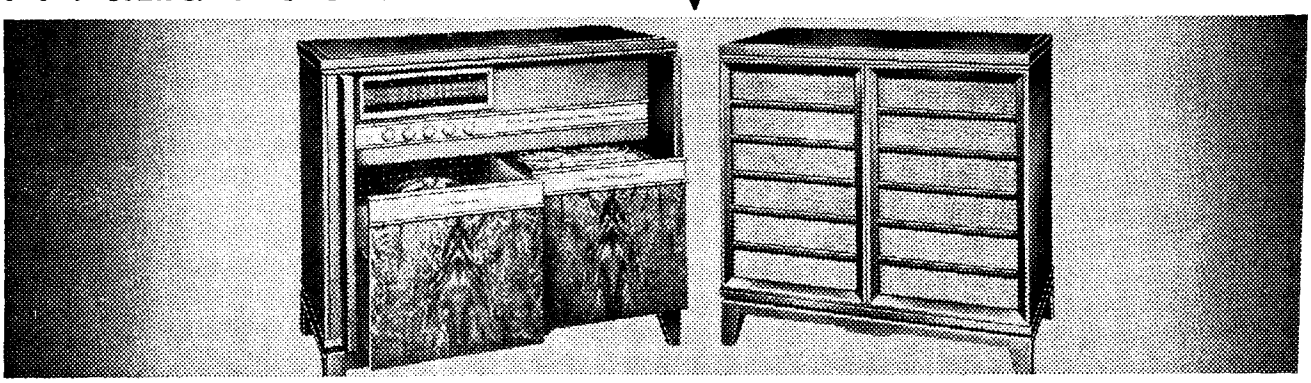

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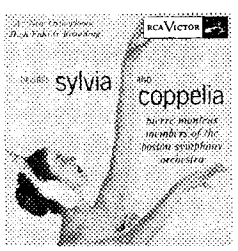

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UNITED NATIONS 1956:

An Inventory

Man must have Peace. An unsleeping technology has made of war—no matter in what cause it is waged—the impartial destroyer of institutions and values. But the question of imposing responsibility on every statesman and state is still unsolved. An effective world organization looking for powers and procedures to make war impossible, is still feeling its way, but the United Nations recently has been strengthened by the admission of sixteen brand-new members. The effects of this enlargement are discussed for us by James T. Shotwell, American historian and president-emeritus of the Carnegie Endowment for International Peace.

JAMES T. SHOTWELL

THE closing days of 1955 a new era began in the history of the United Nations when, in a single on of the General Assembly, six- nations were admitted as mem- In the Assembly hall itself, and more in the corridors and Dele- Lounge, this decisive act was ed revolutionary, because it end- long stalemate by invoking the iple of universal instead of se- e membership. The fact that this ently basic change was not com- did not lessen but rather ac- ated its significance by the ued concentration upon it, ally in respect of the three great s Japan, Communist China, and any.

ually, the change was less a tion than a clarification of prin- which had never been thor- worked out either at the tion of the United Nations or its ten years of troubled his- t must be remembered that the United Nations was first borne military alliance which the States drew together at a g in Washington in January 1942, shortly after our declaration of war. The twenty-six nations represented at that conference subscribed to the "common program of purposes and principles" of the Atlantic Charter, thus not only excluding the enemy states, but setting up standards of international behavior in peacetime. The first attempt to embody these principles in an international organization was made by a small committee of the State Department working under the Under Secretary, Sumner Welles. But this remained a wartime secret until Secretary Hull secured agreement at the Moscow Conference of October 1943 that Great Britain and the USSR would join with the United States to establish "a general international organization, based on the principles of the sovereign equality of all peace-loving States, and open membership by all such States, large and small, for the maintenance of international peace and security."

The Moscow Conference was at first hailed as the dawn of a new day in international relations, but only a few months later darkness settled down on Eastern Europe as Stalin prepared to demand extended multiple representation for the USSR in the United Nations and then proceeded to violate the "Declaration on Liberated Europe" of the Yalta Conference by establishing Communist control in each satellite state. From this time on, throughout almost the whole ten years of United Nations history, the USSR, by the use of its veto power in the Security Council, sought to prevent the admission of other non-Communist States. The line of division thus drawn was equally accepted by Russia's opponents, and the stalemate continued with little change. Finally, on motion of Canada, the solution was found in the compromise which admitted twelve "free" nations and four Communist. Unlike most political compromises, however, this one reached beyond the practical dispute to the underlying principle, that of universality, as the basis for action in completing the full roster of the member-states of the United Nations.

IT IS interesting to note that no one raised the question as to whether or not the new arrangement was in violation of the Charter which limits membership "to all peace-loving states which accept the obligations of the Charter" and "in the judgment of

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the organization are able and willing to carry out these obligations." The answer, which apparently seemed self-evident, is that the only sure test of membership is the fulfilment of *all* its obligations, and this can be applied only within the organization itself.

Thus, a new meaning may be given to the clause which stipulates that a member may be expelled if it "has persistently violated the Principles contained in the Charter." A member in good standing is not only "peace-loving" but a loyal supporter of the "Purposes and Principles" set forth in Article I, including those of "justice and international law, respect for the principle of equal rights of peoples, international cooperation in solving international problems of an economic, social, cultural, or humanitarian character, and in promoting and encouraging respect for human rights and for fundamental freedom for all without distinction as to race, sex, language, or religion."

This noble summing-up of the obligations of members of the United Nations has been obscured by concentration upon its major purpose, the prevention of war. But now, by a coincidence such as rarely happens in history, at the very time when membership is becoming worldwide, the problem of war prevention is undergoing a fundamental change which readjusts the whole perspective of United Nations activities. For science is remaking the nature of war as it has been remaking that of peace. Its revolutionary impact on war, tending to make it "total" and unlimited in scope, was first registered in the futile but significant Hague Conferences on Disarmament at the turn of the century and then fully revealed in World War I. The equal futility of the disarmament efforts of the League of Nations was due to the fact that—with the single exception of the ill-fated Protocol of Geneva of 1924—war was admitted to be a final instrument of policy, to be limited but not entirely suppressed. But scientific warfare could not be limited; every nation needs the most powerful weapons it can get, if it needs them at all. The final lesson of the long history of the disarmament question is that the only security lies in the elimination of war itself; and now science is forcing this final solution upon us by the uncontrollability of the thermonuclear weapon, popularly known as the hydrogen bomb. The great Powers are held to a truce by the fact that war is no longer war when the bomb is a weapon. This is admittedly a perilous basis for peace, and it is made more so by the danger of the outbreak of non-atomic wars which in turn would tend to involve other nations. But the point of no return has at last been reached when, under the egis of science, war itself creates a new compulsion for peace.

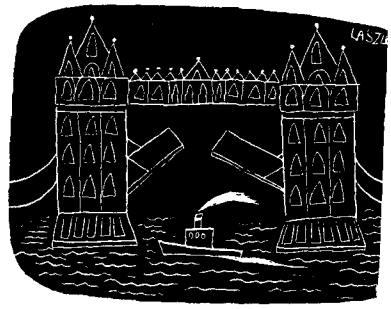
The United Nations thus begins its new era not only with enlarged membership but with a change in the power structure of nations. For the thermonuclear weapons are not only mutually suicidal for the nations using them; they are also lessening in size and cost, a process which promises to lessen progressively the importance of the distinction between great Powers and small Powers as reflected in the Security Council of the United Nations. It is not necessary to have enormous stockpiles of thermonuclear weapons to threaten the security of nations; only a relatively small amount could serve a militant government as blackmail against its neighbors and disturb the peace of the world. Moreover, the smaller the atomic apparatus, the harder it would be to detect by international inspection, and the apparatus is getting smaller.

IT IS clear that the central problem of the United Nations has undergone a fundamental change and that the prevention of war by collective police action, using atomic weapons, could, in the last resort, endanger the very existence of mankind. But the conclusion to be drawn from this is not that collective security has ceased to be a valid method for peace enforcement, but that it must be studied anew and adjusted to the revolutionary changes which atomic science is causing—and will increasingly cause—in the nature of war. A thoughtful beginning in this analysis has been made by Lester Pearson, the Secretary for External Affairs of Canada, in his recent book "Democracy in World Politics," in which he suggests that the police action be planned in proportion to the crime; that instead of "massive retaliation" there be a "reasonable or measured retaliation." He agrees that "The use of any type of weapons against an airfield, a military camp or warship, except under circumstances which clearly imply the launching of a general war of aggression, could not conceivably be held by reasonable men to justify dropping in retaliation a single hydrogen bomb, with the explosive power of a million tons of TNT on a crowded city of the attacker or his allies." On the other hand holding this weapon in reserve might be effective as a deterrent. Obviously we need a new analysis designed to strengthen rather than weaken the capacity of the United Nations as the protector of peace and security.

The supreme question, from now on, is whether the new membership of the United Nations, when it finally represents all nations, will discover better and safer ways of war prevention than in the past. No one can be sure of the answer; yet there is no doubt what it should be. War prevention in the negative terms of police action, although necessary at times, must at the very least be supplemented by the positive policies of economic and social justice between nations. These are not mere phrases for politicians to juggle; they are so real that they will be the continuing test of the United Nations in the long reaches of the future. Fortunately there is a growing recognition of what Chester Bowles calls the "New Dimensions of Peace." But will this far-sighted statesmanship be furthered or impeded by having all nations share in it? The General Assembly is not yet a World Parliament with sufficient power or implementation to ensure effective action along lines which national states have jealously kept for themselves. That will come only by the growth of functional organizations designed to deal with insistent problems on their own terms. Such bodies are already forming in the United Nations; but equally valid as a part of this development is the creation of other international bodies outside the Charter but contributing to its purposes, like the Organization for European Economic Cooperation, the famous OEEC —the lasting implement of the Marshall Plan—which is almost a power in itself, or the Coal and Steel Community, in which six nations have formed a supra-national body. The list of such organizations is growing steadily, and they constitute external buttresses for the structure of United Nations, in which the Economic and Social Council, none too popular in certain quarters, is bound to play an increasingly important part.

But will these problems, many of them highly technical, be dealt with adequately by a meeting of almost 100 nations, many of which have little or no experience of self-government at home? What has a Libyan or Outer-Mongolian to offer in econo-

(*Continued on page 28*)



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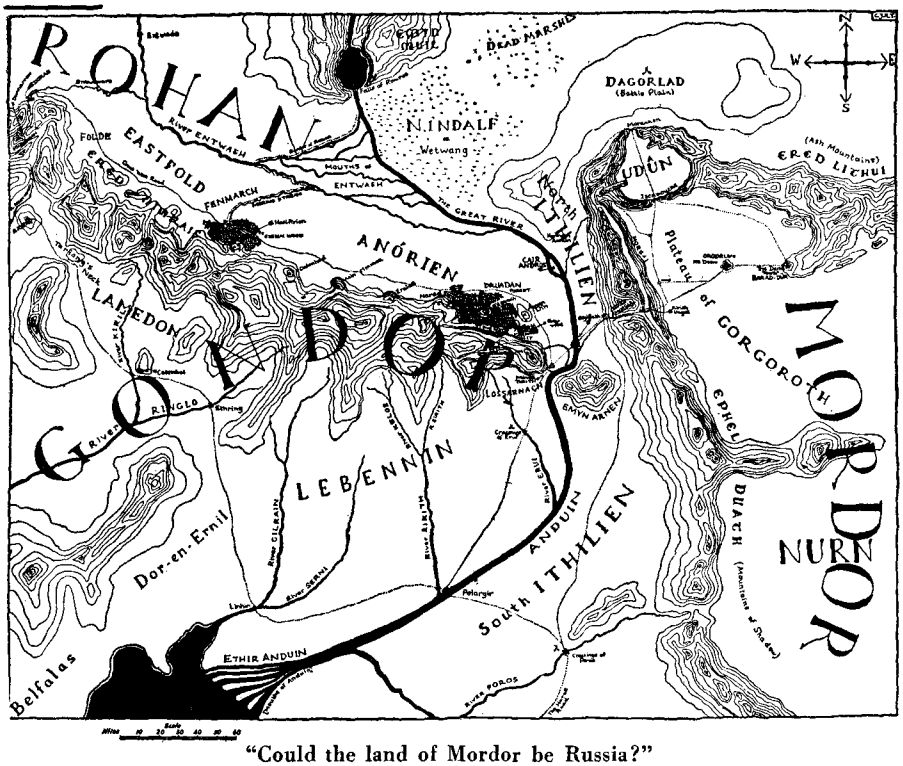

"Could the land of Mordor be Russia?"

History through the Mind's Eye

***The Lords of the Ring*," by J. R. R. Tolkien** *(Houghton Mifflin. Vol. 1, The Fellowship of the Ring." 423 pp. ol. 2, "The Two Towers." 352 pp. ol. 3, "The Return of the King." 416 p. $5 each) is an allegorical history of he Third Age of Middle-earth" in hich strange creatures find themselves situations curiously like those of the man race today. Louis J. Halle, thor of "Civilization and Foreign licy," explains it below.*

By Louis J. Halle

ONE reader of "The Fellowship of the Ring" (the first of the three volumes that constitute R. R. Tolkien's history of the Third e of Middle-earth) was puzzled. e did not doubt that it had sig-cance as a commentary on our es. Lowering her pince-nez, she l she had found little difficulty in ntifying it as "allegory."

he confessed, however, that she been unable to make further dway. Was "The Shire" England? the Hobbits represent the British dle classes—or perhaps small le-owners? Could the Land of dor be Russia? She had been test in her attack on the book but failed to break its code. Turning to the reviewer, she asked whether he, who had been so enthusiastic, would reveal its meaning.

The request was absurd but quite proper. That is what book-reviewers are for. Dr. Toynbee needs ten volumes to explain what he means about history; but his reviewer reports it all in a few hundred words that include an account of where Toynbee is right and where wrong. A book-reviewer cannot afford to be modest.

* * *

Any librarian would correctly classify "The Lords of the Ring" as fiction. Fiction differs from history because it didn't really happen. No king called Arthur ever embarked for Avalon, whereas a duke actually did embark for Britain.

This distinction, however, as we learn when we lose our innocence, is not quite the same as the distinction between true and false. The historical evidence for what the actual body of Duke William did consists of some ancient chronicles and documents, come down to us in the original, in copies, or in accounts by historians now dead. These do not give us an authoritative anatomy of William's personality—the reality of the man—uncovering the well-springs of his action by showing, for example, the mental picture of the world to which he reacted. This reality the historian, with such understanding of human nature as he possesses, must recreate in imagination. A historian who regards the human mind as an essentially conspiratorial organ will present a different William from the William of a historian who conceives the human mind to be generally under the sway of idealism.

But this is precisely what the romancer does with Arthur, who, though he never lived at all, may still emerge from the literary process truer to life than the historian's William. The test of truth is the world as each reader understands it, and fiction may meet that test as well as history or better.

Philosophers from Plato to Walter Lippmann have recognized that the world as man knows it consists of two realms. "There is," Lippmann observed in "The Public Philosophy," "the familiar world which he knows through his senses and there is a world of which he has only intimations and knows only through the eyes of his mind." The student of history finds his raw material in the world of the senses, and if he is merely a researcher he stops there. But the historian and the romancer alike are concerned with such truth as they are able to approach through the eyes of the mind. Consequently, except for source materials, there is less difference between Dr. Toynbee and Dr. Tolkien than one might expect. In the great sense, both are historians. Intelligent readers may take their choice, some finding more truth in the one, some in the other. This reviewer recommends both.

* * *

Though the historian and the romancer alike need imagination, the faculty of invention is proper only to the latter. Dr. Tolkien's inventiveness is of that order which, because it challenges the credulity of us ordinary mortals, we call genius. He has invented another Earth, with its geography of rivers, mountain ranges, and seas set forth circumstantially in the maps that accompany these volumes. He has invented new languages with their philological apparatus, their special alphabets, their rules of pronunciation, and the principles that apply to their translation—all developed in extended and scholarly appendices at the end of the last volume. Moreover, he has populated his Earth with new species and races in addition to those we know on our Earth.

The Hobbits are the particular protagonists of this history, which is compiled chiefly from their surviving annals and written from their point of view. Only about three feet tall,

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they are the equivalent of the simple, peaceful folk whom we think of when we love humanity. Becoming reluctantly involved in the conspiratorial and warlike doings of others more ambitious, more powerful, and more sinister, they rise to the demands of the heroic without pretension and suffer themselves to bear their part. The Men of the history, as distinct from the Hobbits, are for the most part born to the energetic and heroic life. In addition, there are several great Genii or Wizards, Dwarves, Elves, Ents, Woses, Orcs, Ringwraiths, Nazgûls, and other creatures, good or evil, representing a diversity not unfamiliar to us inhabitants of the actual world.

The two prime facts of Middle-earth, if the reviewer may offer his own interpretation, are power and its consequence, suffering. This is what the Hobbits have to face up to. In the historian's view, power is not a neutral element that can be used for good or evil. It is always evil, for it enables the wicked to dominate the world or, in the hands of the good, is inescapably corrupting. In this history it is represented by a ring that, through no choosing of his own, falls into the hands of Frodo Baggins, the Hobbit. If the Powers of Darkness get possession of it, as they are trying to do, all will be over for the good life. But the ring may not be kept, because of its sinister influence on its keepers. The only solution is to carry it back to its volcanic origin, at the very source of evil in the heart of the enemy's land, so that it may be consumed again in the fires in which it was forged.

These three volumes tell the story of that journey toward evil which Frodo and his fellows undertook in the hope of disposing at last of the burden. Opposing them are the forces of darkness gathering in what seems like overpowering strength. (It is not fanciful to recall, from another world, Sir Edward Grey's remark in August 1914: "The lamps are going out all over Europe.") The fellowship is scattered at the end of the first volume. In the second Frodo and his companion, Samwise, press on while the others are driven in another direction, toward another encounter. In the third the spreading darkness culminates in the outbreak of the great war, followed by the destruction of the ring and the return of the ring-bearer.

* * *

What, dear lady, does this invented world have to do with our own? You ask for its meaning—as you might ask for the meaning of the Odyssey, of Genesis, or of Faust—in a word?

In a word, then, its meaning is "heroism." It makes our own world, once more, heroic. What higher meaning than this is to be found in any literature?

Your Literary I. Q.

Conducted by John T. Winterich

SECOND SPORTS EXTRA

Here are ten more or less belles-lettrish questions that are concerned with games or contests, athletic and non-athletic. Five or fewer correct answers will put you in balk, six through eight will get you out of the penalty box, and nine or ten will constitute a service ace. Score-card on page 27.

1. What novel opens with this sentence: "Robert Cohn was once middleweight boxing champion of Princeton"?
2. What seventeenth-century observer of men and manners, watching a cock-fight, "soon had enough of it, and yet I would not but have seen it once"?
3. What English short-story writer was a professional sprinter in his youth?
4. What literary pundit is quoted thus (and in what book): "I am sorry that prize-fighting is gone out; every art should be preserved, and the art of defense is surely important. . . . Prize-fighting made people accustomed not to be alarmed at seeing their own blood"?
5. What President of the United States, an author in his own right, once coached football at what Eastern university?
6. What American philosopher-statesman wrote "The Morals of Chess," designed "to correct (among a few young friends) some little improprieties in the practice of it"?
7. Where did "idle progeny . . . urge the flying ball"?
8. What British storyteller, describing in his reminiscences an American League baseball game which he watched at New York in 1914, declared "the pitcher is the man who commands the highest salary"?
9. In what Shakespearean play is "Charles, the Duke's wrastler," among the characters?
10. To what poetical character is a bumbling shortstop often compared because "he stoppeth one of three"?

Blood on the Spirit

"Coil of the Serpent," by Dexter Allen *(Coward-McCann. 314 pp. $3.75), a sequel to "Jaguar and the Golden Stag," tells of the years of power and glory of Nezahual, ruler of a great and ancient Mexican empire.*

By Edmund Fuller

EIGHTEEN months ago, Dexter Allen drew upon lavish and exotic materials from the civilization of the great Mexican pre-conquest empire of Anahuac for a fine historical work "Jaguar and the Golden Stag." Then he was telling how Nezahual, youthful heir to the throne of Tezcuco, unseated a usurping regent. Now in "Coil of the Serpent" he returns to the same material for a self-contained sequel that follows Nezahual's reign through the military triumphs of repelling an invasion to the summit of his dominance. Actually it is with intimate and internal aspects of his life that Mr Allen is preoccupied.

Mr. Allen apparently has drawn his material basically from the writings of the ancient Tezcucan chronicler Ixtlilxochitl. Anahuac was a great empire and the city of Tezcuco, rather than its lake-neighbor, Mexico or Tenochtitlan, was its true center. The Tezcucans, in a sense, were to the Aztecs as the Greeks to the Romans.

Their golden-age king, father of Mr. Allen's hero, was Nezahualcoyotl (shortened in the book to Coyotl). His life contained a remarkable parallel to the David-Bathsheba story.

Nezahualpilli, his son (shortened to Nezahual), contracted a state betrothal to the young Aztec princess, Chaciuh, which leads us to the heart of Mr. Allen's narrative. Chaciuh's beauty was combined with a viciousness that makes Messalina look like a Salvation Army lassie. In the palace where she awaited the wedding formalities, she conducted a sequence of one-night amours, ending in brutal murder and the commemorating of her random victims in replica statues, which grotesque ing population the refined Tezcucans assumed to be assorted Aztec gods. Her career culminated in a discovery of relationship with Nezahual's most beloved companion.

The book closes with the result of execution. Among the witnesses is a resentful young brother of the condemned Chaciuh, the Aztec prince Montezuma, who would later wrest the dominance from the hands of Nezahual in time to play royal host to a famous party of fair-skinned strangers.

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David Garnett—"elegant, kind."

Mr. Allen has reconstructed this
ich scene skilfully to make a book
iat grows increasingly fascinating
nd substantial in craftsmanship as it
rogresses. His true concern is the
ital sensitivity of Nezahual's spirit.
The evil shadow of appalling human
icrifice broods over the splendor of
e scene. Nezahual is embroiled by
powerful priesthood in a horrid
aughter of 20,000 at a time, in spite
his yearning toward his father's
d, Tloque, who wanted only flowers
d incense.
Several vivid personalities emerge in
ite of the difficulty of capturing
iracter in a place, time, and culture
remote. Foremost of these is the in-
rdly searching Nezahual, who cries
t: "I gaze into a mirror of pyrite,
I see the golden image of a prince.
t where is Nezahual? I yearn for
self. . ."

FRASER YOUNG'S LITERARY CRYPT NO. 657

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 657 will be found in the next issue.

RHOG-AHRSAJNPS

NI: GHHONPM VCZA

CJSR XNSFCZS

RCXNPM SFHD.

—RFJPPCP GNGH.

Answer to Literary Crypt No. 656
When I rest I rust.
—THYSSEN.

Passion and Politesse

***"Aspects of Love," by David Garnett** (Harcourt, Brace. 188 pp. $3), explores the phenomenon of love between men and women of differing ages through the gyrations of a quintet of cosmopolitan people.*

By J. F. McCrindle

TO TURN the pages of David Garnett's new novel "Aspects of Love" is like playing a recording of a voice from an earlier age. His talent, to be sure, is not of the character and quality of those of some of his good friends of Bloomsbury days: Virginia Woolf, E. M. Forster, and D. H. Lawrence. His is a smaller voice, but one that is distinctive, and his technique serves him well. As Virginia Woolf, whose niece he later married, wrote him in 1922, after the publication of his most famous novel, "Lady into Fox": "The most interesting thing, I think, is your capacity for incident. Something is always happening, and it is apparently effortless and easy."

More than thirty years later, and a generation after he had apparently abandoned fiction, there is the same abundance of incident, some of it violent and startling, some of it improbable and slightly absurd. Alexis Golightly, a young Englishman of seventeen, shy but determined, who has been studying in Montpellier, meets and admires Rose Vibert, a talented French actress slightly older and far more experienced than he. They are both penniless, but he persuades her to go with him to stay in an unused villa near Pau, which belongs to his elderly uncle, Sir George Dillingham. Impetuously she accepts, and soon discovers that she has awakened not only his young heart but her own as well.

To the consternation of the young lovers, Sir George suddenly appears, summoned by a perplexed gardener. He is immediately charmed by the beauty and freshness of Rose, and she is equally attracted by his elegance, his kindness, and his capacity to amuse. A modern Manon, she follows him to Paris.

Alexis, bewildered by her flight from Pau, spends two years with the Army in Malaya, and returns to discover Rose and his uncle living together in Paris. In a fit of jealousy, he shoots her in the arm, and thereby precipitates her marriage to Sir George. They have a daughter, Jenny, but Rose continues her very successful career in the theatre.

Ten years later, Alexis again returns to Paris to find Rose a greatly admired actress, dividing her time between a youthful lover of twenty in town and her aged husband in the country.

Impulsively, Alexis goes down with her to the Dillinghams's vineyard in Burgundy. Sir George, civilized as ever, has almost forgiven him, and Alexis becomes a frequent visitor. He is delighted by Jenny, and the fascination grows until, when she is thirteen, it is almost love, and a love that is returned in abundance.

David Garnett resolves the problems that arise from these relationships with ingenuity and urbanity. Love between those of different ages is a theme that has been used surprisingly little. Though Mr. Garnett has left much still to be said, he has shown us some aspects of the subject skilfully and amusingly. If the plot sometimes approaches melodrama and does not always coincide with our own view of reality, who would expect anything else from the author of "A Man in the Zoo" and "Lady into Fox"? Garnett has an ancient politeness and restraint and, like his own Sir George Dillingham, he, too, is elegant, kind, and entertaining.

Lad at Loose Ends

PROBLEM BOY: A familiar focus on delinquency is offered in **"Lafayette Carter,"** by Melvin Levy (Lippincott, $3). The title figure is the troublesome son of a "marginal" family living in Paso Rancho, an undistinguished city somewhere in Southern California. At sixteen "Pete" Carter has created a sizable file in the offices of the juvenile authorities, has just completed a term on a work farm. Obviously at loose ends, Pete narrowly misses becoming a thief's accomplice, even more narrowly avoids stealing a car, and, through a misunderstanding, ends up in a work camp again.

From there on it's everybody's plot with an ending that manages to be both tragic and hopeful.

The author has undoubtedly known a Pete Carter or two and seems well aware of the psychology which causes him to feel belittled and betrayed by everything, makes him as quick to strike at kindness as at injury. But even his sympathetic understanding doesn't quite make "Lafayette Carter" a novel likely to involve an adult reader.

Without in any sense making a sociological document of it, Mr. Levy might very well have done more in relating the agonizing plight of a delinquent juvenile to that of his even more delinquent society.

—LEWIS VOGLER.

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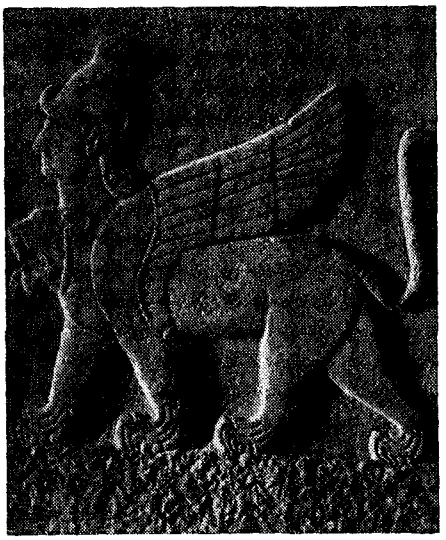
Figure adorning east gate of Boghazköy.



Mythological beast, from Carchemish.

—*From "The Secret of the Hittites."*

The Queen at dinner. Zinjirli.

ANCIENT MAN

Asia Minor's Forgotten Men

"The Secret of the Hittites," by C. W. Ceram *(translated by Richard and Clara Winston. Alfred A. Knopf. 281 pp. $5), a new popularization of archeological research by the author of "Gods, Graves, and Scholars," tells of recent investigations into the civilization of a long-forgotten state in fourteenth-century B. C. Asia Minor. C. A. Robinson, Jr., professor of classics at Brown University, reviews it below.*

By C. A. Robinson, Jr.

THE Near East in the second millennium before Christ was a thrilling world, full of powerful states whose rulers made war upon one another, corresponded with each other, intermarried, drew up treaties, and occasionally enjoyed long periods of peace. Notable among these peoples were the Hittites, who lived in the heart of what is now Turkey. But except for a few brief references, chiefly in the Bible, they and their works had disappeared from history. Within the past few years they and the broad empire which their remarkable king, Suppiluliumas, created about 1350 B.C. have been rescued from oblivion by modern scholarship. The recapturing of this fascinating chapter of the distant past is an international tale of hard, sustained work by successive generations of scholars, of exploration and excavation in bleak areas, of precarious financial aid, and of solid advances, happily supported at the moment by fresh and active aid from the Turkish government.

Four years ago a sober, authoritative history of the Hittites, done in literate style and well illustrated, was published by Penguin: O. R. Gurney's "The Hittites." But there was room, indeed a need, for a popular account, and this C. W. Ceram, whose "Gods, Graves, and Scholars" was a great success, has provided through a new book, "The Secret of the Hittites."

The material Ceram has to dea with is fascinating indeed. Of th thousands of inscriptions that hav been uncovered at the ancient Hittit capital of Hattusas, now called Bo ghazköy or Boghazkale, some are onl now being deciphered, since they ar cut in strange hieroglyphics. Othe can be read and understood at onc upon excavation, for they are writte in the familiar Babylonian cuneifor in a well-known language, Akkadia which was long an international lar guage in the Near East; both scri and language, that is to say, had be

The Elusive Inscription

IN FORMER days the men who copied inscriptions and drew pictures of ancient monuments gave currency to innumerable errors. They tended to introduce into their sketches their own personal conceptions, which might be artistically justified but which were a source of mischief for the scientist's purposes. Consequently, the archeological world breathed a sigh of relief when photography became available. . . . Since "the camera doesn't lie," it was thought that now objective reproductions of the originals would be a certainty.

Such naïve faith in the dependability of photography has gone the way of other popular beliefs. A hieroglyphic seal could be photographed quite easily in the studio, it is true. But it was quite another matter when an archeologist hanging by a rope from a cliff wall tried to photograph an inscription chiseled into the roc Clouds had a way of passing ov the sun just at the strategic mome How many days would the archeol gist have needed to find the best poi of suspension for himself and l camera? How many hours would have had to spend dangling in mid- before he determined which angle sunlight was the proper one in orc to bring out the three-dimensio quality of the weatherbeaten inscr tion?

It has happened that in the cou of time half a dozen different pho graphs of a cliff inscription would published, each picture taken at (ferent times and under the most verse conditions. On the basis of th photographs scholars drew impor conclusions. Then along came a s enth or an eighth photograph which, suddenly, symbols were vis which had been completely mis from all the previous pictures.

—*From "The Secret of the Hitti*

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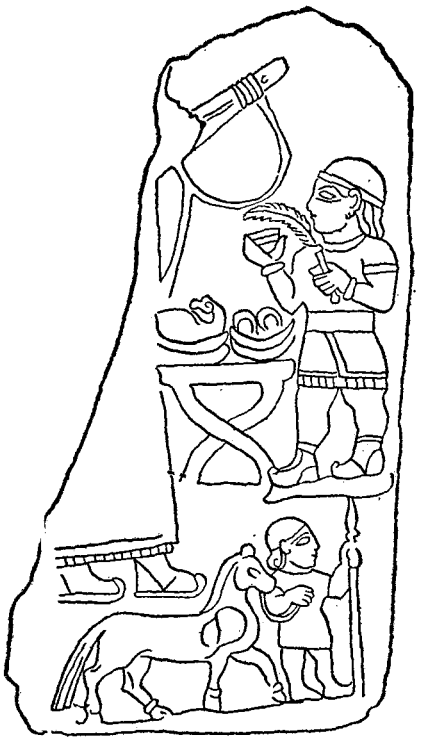

VOTIVE STELE FROME MARACH: ". . . it can ıe stated with certainty that hieroglyphic Hittite, the unknown language of an unknown people is now readable."

orrowed by the Hittites. Still others, owever, are written in the same faiiliar script, but the language itself Hittite, an Indo-European tongue holly unknown till recently. As eram gives the story of the long ıd often heartbreaking attempts to ecipher these tablets, culminating Hrozny's brilliant success, we beı to understand what it is that akes scholars tick.

From decipherment and comparave philology. Ceram turns to sources iticism and the science of historical ting and wraps it all together with admirable summary of what is thus known concerning Hittite civilizan. Most of this is about the military d political organization and the ministration of justice, for here, her than in art and literature, lay chief genius of a people whose lo-European ancestors invaded Asia ıor not long after 2000 B.C. and ame a caste ruling the non-Euron population. The original home the Hittites is not known.

'eram is an almost ideal popuzer, for he is able to make every e interesting by intimate knowle of the subject and skill of presıtion rather than by exploitation ɔizarre side issues. The book is ;trated by forty-eight excellent es, more than sixty line drawings maps, a chronological table, and xceptionally full bibliography. The slat on is first-rate.

Clues in the Caves

"On the Track of Prehistoric Man," by Herbert Kühn *(translated by Alan Houghton Brodrick. Random House. 211 pp. $3.95), the work of one of the most eminent of living prehistorians, is a popular account of recent discoveries of prehistoric sites. Professor Paul S. Wingert of Columbia University, our reviewer, is the author of "The Sculpture of Negro Africa."*

By Paul S. Wingert

THE "story" of prehistoric man has been unfolding for nearly a century. This story has been compiled throughout the years from the gradual and often accidental discovery of more than a hundred caves in which have been found innumerable archeological and visual evidences of the life of prehistoric man. These evidences include shaped stone tools and weapons, small carved and incised pieces of bone, antler, or stone, and, most spectacular of all, painted and/or incised pictures on the walls in many of the caves. As a consequence of the investigation of this extensive material the important field of prehistoric study has developed.

Herbert Kühn, one of the most eminent of present-day prehistorians, has during a lifetime of research and publication contributed greatly to our knowledge of prehistoric man. His book "On the Track of Prehistoric Man" is a popular and somewhat romantic history of his subject and the materials with which it deals. It is written partly as a travelogue, with conducted visits to a dozen of the major Ice Age caves in southwestern France and eastern Spain, including Lascaux, Les Trois-Freres, Altamira, and El Castillo. The reader is also introduced to the famous early prehistorians who discovered many of the caves, and is, through the medium of Socratic discourses held with various persons, acquainted in an interesting and painless fashion with the many problems associated with the study of Paleolithic culture. Although the history of the discovery and the contribution each site has made to our knowledge of prehistory is briefly given, the sites are not arranged in the chronological order of their discovery nor in a geographical sequence, but rather as a loosely connected series of essays on major caves.

The value of the book for the general reader, to whom it is directed, lies in the somewhat dramatic description of the geological nature of each cave visited, further clarified by accompanying ground plans, and in the also somewhat dramatic but vivid description of the rock-paintings in their awe-inspiring, timeless surroundings. Numerous drawings and full-plate illustrations add greatly to the importance of the book. It is unfortunate, however, that Professor Kühn did not devote himself largely to a romantic presentation of the evidence of paleolithic man and less to an explanation and interpretation of them as revelations of his culture.

Although it is recognized as unscientific to form theories on analagous evidence of insubstantial nature, prehistorians have all too often turned to recent primitive peoples "at the same level of culture as that of late paleolithic man" for an interpretation of Ice Age objects. For example, Professor Kühn explains the mutilated hand-stencils among the earliest of the rock-paintings are as . . . "the sign of religious practices," indicating a dedication to some divine power, because "similar practices survive among several of the so-called 'primitive' peoples of our day . . . at more or less the same stage of social and economic evolution." It is most unfortunate to imply and to state that present-day "primitive" peoples represent an early stage of evolution. That idea, current in the 1890s, was abandoned by the 1920s when it was recognized that primitive man had evolved a mature culture and did not represent a state of arrested development illustrative of paleolithic man.

My chief criticism of this book is therefore Professor Kühn's positive presentation as fact opinions and assumptions which are based on invalid premises. This can only lead to a popular misconception of the facts surrounding an important field of scientific study.

Random House has produced a handsome small book on the subject, which despite my adverse criticisms should be on the shelves of everyone interested in the subject; while the book can, with the above criticisms in mind, open up an entire new field to the general public.

SOLUTION OF LAST WEEK'S KINGSLEY DOUBLE-CROSTIC (No. 1139)

RACHEL CARSON:

THE EDGE OF THE SEA

Few creatures that build permanent homes in this underground world live by themselves, so it is not strange to discover that the ghost shrimp regularly gives lodging to the small, rotund pea crab Pinnixa, a relative of the species often found in oysters.

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The Best Investment on Earth

EDITOR'S NOTE: *At the end of the First World War John Galsworthy did an estimate of the age in an essay titled "Castles in Spain." The guest editorial this week is drawn from that essay.*

IT IS the contemplation of beautiful visions, emotions, thoughts, and dreams, expressed beautifully in stone, metal, paint, words, and music, which has slowly, generation by generation, lifted man to his present stature, such as it is. The precise definitions of beauty are without number or value, to speak of. I just use the word to mean everything which promotes the real dignity of human life. The dignity of human life demands in fact not only such desirable embroideries as pleasant sound, fine form, and lovely color, but health, strength, cleanliness, balance, joy in living, just conduct, and kind conduct, for there is no beauty in the sight of tortured things. A man who truly loves beauty hates to think that he enjoys it at the expense of starved and stunted human beings or suffering animals. A cruel or pettifogging estheticism has sometimes smeared the word beauty and given it a bad odor. But that is not the beauty which gleams on the heights in the sunrise.

Beauty, and the love of it, is surely the best investment modern man can make; for nothing else—most certainly not trade—will keep him from destroying the human species.

Consider what science has become in the hands of engineers and chemists; its destructive powers increase a hundred-fold with each decade; and the reproductive powers and inclinations of the human being do not vary. Recollect that nothing in the world but the love of beauty in its broad sense stands between man and the full and reckless exercise of his competitive greed; and remember the Great War—a little war compared to that which, through the development of scientific destruction, we shall be able to wage next time! Remembering all this, we get an inkling of the sheer necessity there is for us to invest in beauty and the love thereof. No other investment will give us interest on our money and our money back. Unbalanced trade, science, industry will give us a high momentary rate of interest, but only till the crash comes again, and the world goes even more bankrupt than it is at present.

The professor who has invented a rocket which will go to the moon and find out all about it (though whether it is to be boomerang enough to come back with the story, we are not told), that professor would, I venture to think, have done more real good if he had taught a school full of children to see the beauty of—moonshine.

The final war necessary for the complete extirpation of mankind will be fought with radium or atomic energy; and we shall have no need to examine the moon, for the earth will be as lifeless.

The pursuit of beauty as a national ideal is no picnic. Idlers need not apply. Consider the rank growth which must be cut down, the stumps and roots to be burned out and cleared, the swamps to be drained, before even the foundations can be laid.

Members of a practical race will say: "Well, what do you want us to do? Cut the flower and come to the fruit?" Alas! All literary men can tell people what they oughtn't to be; that's literature. But to tell them what they ought to do is politics. It would be impertinent, then, for a literary man to suggest anything practical. Let me, however, make a few affirmations. I do believe that, on the whole, modern man is a little further from being a mere animal than the men of the Dark Ages.

The great lack of our age is an ideal, expressed with sufficient concreteness to be like a vision, beckoning. To me there is no other ideal worthy of us, or indeed possible to us in these unsuperstitious days, save beauty—or call it, if you will, the dignity of human life. We must be able to smell, and see, hear, feel, and taste our ideal. We must know by plain evidence that it is lifting human life, that it is the heritage of all, not merely of the refined and leisured among us. The body and soul are one for the purpose of all real evolution, and I regret any term which suggests a divorce between them. But nobody, I think, can mistake what is meant by quality, or the dignity of human life. Anything which crosses and offends against that ideal is our Satan.

FEAR is at the back of nearly al the savagery in the world; and i there be not present in the individua that potent antidote—the sense of hu man dignity, which is but a love c and a belief in beauty, he must infal libly succumb to fear.

Democracy has no greater ene mies than her unthinking friend Short sight is her danger, short sigh verging on blindness. What will hap pen if democracy really goes blinc She must have an ideal, a star c which to fix her eyes—something di tant and magnetic to draw her o something to strive towards, beyor the troubled and shifting needs, pa sions, and prejudices of the momer Lovers of beauty should try to gi her that ideal, to equip her wi the only vision which can save t world.

The war was no spasmodic visit tion; it was the culmination of ag long competitions. The six years war have devoured many millions grown men, more millions of lit children—prevented their birth, kil them, or withered them for life. we begin again these crazy compe tions, without regard for beauty the dignity of human life, we sl live to see ten millions perish every million perished in this war. shall live to curse the day—this when, at the end of so great a les we were too sane to take it to he too sensible and practical and b nesslike and unemotional to see vis and dream dreams.

—JOHN GALSWORTH

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LETTERS TO THE EDITOR

A PATTERN FOR SURVIVAL

I WAS PARTICULARLY STRUCK by the hopeful note sounded in Horace Sutton's unpremeditated reply, "The Mobile Americans," to Arnold Toynbee's statement in his article "New Vistas for the Historian" [*SR* Jan. 7] that ". . . Mankind is going to destroy itself if it cannot learn to live as a single family on the rapidly shrinking surface of this planet."

Mr. Sutton's report on the purchase of jet-propelled airplanes by the leading airline companies seems to indicate that the 'surface of this planet" is in for a still more rapid shrinkage in the future. This piece of news is preceded by a discussion of Secretary Dulles's lifting of travel restrictions to the Soviet Union, which should mean that at last our political leaders have finally realized how imperative it is, if only for the sake of mutual survival, for "technological neighbors" "to become familiar with one another's diverse ways of life." Professor Toynbee lays down a positive program for mankind to follow if it is to avoid planetary suicide, since it now has in its possession those instruments required for generating such a catastrophe. Mr. Sutton answers Professor Toynbee in so far as he points to the practical steps which are now being taken toward increasing the opportunities for cultural intercourse between the peoples of the United States and the peoples of the Soviet Union. The ice of isolation has been broken which may well lead to a melting of dangerous antagonisms. Thus it would appear that a beginning, at least has been made towards the fulfilment of Professor Toynbee's pattern for survival.

JACK LINDEMAN.

Philadelphia, Pa.

DOUBLE STANDARD OF MORALITY?

JOYCE CARY'S ARTICLE, "Political and Personal Morality" [*SR* Dec. 31], on politicians contains some apparent contradictions, but on the whole its thesis that deception is bad unless it is done to serve "what they conceive to be a good end." Mothers, and practical men of affairs, apply this doctrine in everyday life, not politicians alone, the article implies; therefore, there is no double standard of morals. I think Mr. Cary is wrong. It is not true that in private life any envisaged good end is held to justify deception. There is indeed a double standard; only in politics do we admit the maxim that fair ends justify foul means, and even in politics we do not choose to concede to the politicians the sole right to decide what ends are fair. That would make things too easy for Fascism and Communism.

ARNOLD ROMBERG.

Austin, Tex.

WHITE HOUSE CONFERENCE

THE CLEMOW'S EDITORIAL on the "White House Conference on Education" [*SR* Dec. 31] is the most lucid, impressive, and authoritative of the many fine reports I have read.

The White House Conference's successful *modus operandi* should mean a bright new future, not only for American education, but also for the round table conference technique.

ERNEST W. MANDEVILLE.

Allenhurst, N. J.

THROUGH HISTORY WITH J. WESLEY SMITH

"All I have is the bitter cough drops. This is a drugstore, not a candy shop!"

THE RIDICULOUS TO THE SUBLIME

THOMAS PAINE also said, "The sublime and the ridiculous are often so nearly related that it is difficult to class them separately. One step above the sublime makes the ridiculous, and one step above the ridiculous makes the sublime again."

Whereas the Mayor of Providence obviously has attained the ridiculous, it does seem that Henry Steele Commager has faltered a step short of reaching the sublime in his dialogue, "Tom Paine Talks Back to Providence" [*SR* Dec. 24]. All of the writings of Thomas Paine point straight as an arrow to the fact that he was, for instance, much too honest a man ever to have invoked the privileges of the Fifth Amendment.

MRS. LOUIS HARLOW.

Palo Alto, Calif.

CHURCH AND R. I.

IT SEEMS CLEAR that Henry Steele Commager is well acquainted with Thomas Paine; equally clear that he knows nothing about the Mayor of Providence, R. I., and so does not understand why the Mayor declined a statue of Paine on the grounds that he "is still a controversial figure." What Mayor Reynolds means, as all Rhode Islanders know (and as was indicated in a letter to the *Providence Journal* endorsing the Mayor's stand) is that Paine is objectionable to Roman Catholics, who control Providence and a good part of the State.

ELIZABETH EMMETT.

Wakefield, R. I.

APOLOGIA FOR SANTAYANA

IN THE EDITORIAL MATERIAL accompanying my article on Santayana ["Who is Santayana?" *SR* Jan. 7], there are two errors I should like to correct. You state that George Santayana was "American-born." In fact, he was born in Spain, although he was American-educated. You also describe Willard E. Arnett's "Santayana and the Sense of Beauty" as a "personally affectionate, but philosophically hostile study." Mr. Arnett's book is a sensitive apologia for Santayana's philosophy, and it is to Father Richard Butler's "The Mind of Santayana" that the description "personally affectionate, but philosophically hostile" applies.

CHARLES FRANKEL.

New York, N. Y.

PRAISE FOR THE PLANETS

IT WAS SHEER DELIGHT to read Arthur C. Clarke's, "The Planets Are Not Enough" [*SR* Nov. 26]. I'll say they're not!

Aside from the finely done "Exploration of Space," I vividly remember most of all Mr. Clarke's short story, "Before the Dawn," published some time ago in a science-fiction magazine. I mention this, for in that one little story he captured in one breathtaking sweep at the story's end the most vivid feel of man's progress in time that I've ever read.

ATLANTIS HALLAM.

Monterey, Calif.

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BROADWAY POSTSCRIPT

No Great Shakes

AFTER nine years' absence from the American stage that prodigious strongboy of the theatre, Orson Welles, has come home with the splendid intention of devoting nine months of every year to heading a repertory of classic theatre. His first step, the revival of **"King Lear,"** could hardly be expected to be a complete triumph, but one did hope that it might at least prove a stimulating beginning. Instead, it emerged as a heavy and meaningless thing that resembles bad, old-fashioned opera more than it does a fresh approach to the classics.

In the opening scene Mr. Welles enters looking like an overstuffed Schopenhauerian philosopher. He proceeds to make each division of his realm as if he were making his mind up about the boundaries as he describes them on a giant map. When Cordelia stubbornly and publicly refuses to flatter her royal parent Mr. Welles bursts into rage, crashes through the map to have at his daughter, and, because it is the only thing handy, uses its torn pieces to beat her with. Symbolically this is interesting, as is his tipping over of the throne when he first realizes his mistake in having given away his power with the expectation of retaining his regal position. But we feel little continuity in Lear's path to madness or to his peaceful death. The scenes flash by like a series of stills with actors spotlighted on platforms. And what is worse, Mr. Welles speaks Shakepeare's verse not as the torrents of emotion and word music it is, but in fitful splashes like a faulty spigot when a bit of air has got into the plumbing. "I/ am a man/ more sinned against/ than sinning" is a typical example. While one might partially forgive poor reading if the emotional responses were compelling enough, Mr. Welles goes through the intermissionless evening in emotional low gear. True, he does manage to sob when he cries, "Let me not be mad!" but there is very little pathetic, let alone tragic, about his actions. In fact, he borders on ludicrousness when he shows up at Dover dressed in pastel shades and looking like the besotted queen of a disorderly curiosity shop. And he gives amen to the whole performance by expiring with a belch.

If Welles, the actor, has stubbed his figurative toe (he broke his literal foot during a preview), Welles the director, has done little better. He has asked Theodore Cooper to design some immense rocky backdrops of ancient castle walls that make the mistake of being distractingly naturalistic and detailed. He brings in a falcon and a dead deer that smell less of mortality than of taxidermy. He makes Gloucester comic, and carries out the gruesome eye-plucking operation with the old man's head spotlighted down in one. And he allows Goneril to become ridiculous when she dashes over and shakes the empty poison pitcher in her dying sister's face.

There are moments when Viveca Lindfors's sincere and emotionally full Cordelia or Alvin Epstein's nicely-thought-out fool bring a bit of warmth to the production. And Roy Dean reads Kent's lament in the stocks with a vocal competence that stands out because of the dearth of it around him. Marc Blitzstein's music is lovely in the fool's song and serves well to heighten a suspense to which the actors have contributed little.

* * *

The Shakespearewrights continue t do creditable work—within their mod estly prescribed limits—in their ne production of **"A Midsummer Night Dream."** Since they lack the where withal to produce the play as a da zling masque, and the highly deve oped skill to transform it into a fea of poetry, they have settled for a unabashed and inventive vitality pl a certain amount of simple char Perhaps the greatest virtue of th production is the performance of El Rabb in the tiny role of Starveli the tailor. Mr. Rabb with marvelous quiet pantomime and complete co centration makes this bit part a po tive delight. Also giving a delightfu comic and endearing performance Laurinda Barrett as Helena.

Donald Goldman and Norman P have added a short prologue seque to demonstrate the Lysander-Her situation which incites the act They also reinforce the notion t Theseus becomes Oberon and Hyp yta Titania in the dream by hav the actors double in these roles. changeling children who shepherd romance between Bottom and Tit bring a restful note to a produc that frequently works too zealo for its effects. —HENRY HEWI

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SR GOES TO THE MOVIES

Homer in Hollywood

FOR anyone whose encounters with the Homeric legends have been largely confined to college lit classes or "trotting" his way through Virgil's "Aeneid," Warner Brothers's new **"Helen of Troy"** should come as a pleasant surprise. The ancient story is told again with more than ordinary attention to the events of the original, while the characters have been given a startlingly lifelike quality that is most refreshing in films of this sort. Paris, Achilles, Menelaus, Agamemnon, Ulysses, Hector, Aeneas—they are all lively, squabbling, dynamic people, not simply actors stuffed into ancient costumes and swaddled with literary padding. This "Helen of Troy" transforms an ancient legend into a living legend, and amply suggests the innate vitality of the original.

Basically, of course, "The Iliad" is a wonderful story. It has colorful characters (most of them kings, queens, and princes) caught up in love, intrigue, war, and adventure. It has glamorous settings in distant lands and an abundance of spectacular scenes. And its action is heroic, the grand-scale deeds of men of valor rather than men of conscience. The Greek kings are plainly interested in looting Troy of its treasure; and the abduction of Helen, wife of Menelaus, by Paris, the handsome young prince of Troy, is merely an admirable pretext on which to launch their campaign of conquest. Their duplicity when they promise to end the siege in return for Helen, the audacious atrocity of Achilles in his triumph over Hector, and the final deceit of the wooden horse are hardly inspirational, but they do make for stirring drama. Even when the sympathies are all with the Trojans, it is the Greeks who command the attention—especially since they bear such time-honored names as Ulysses, Achilles, Agamemnon, and Menelaus.

Another reason for the success of this film version of the Homeric tales as opposed, for example, to last year's "Ulysses"—is the absence of those mythical creatures who put such a strain upon the imaginations of the make-up men, costume designers, and audiences. The gods, who directly intervened in the progress of the war as Homer sang of it, are also absent; and although this may take down the film's classic pretense a bit, it unquestionably makes for a more absorbing narrative today, with the interest centered wholly upon the heroes themselves. Cassandra, of course, is still on hand with her familiar quotations. Nor could screen writers John Twist and Hugh Gray quite resist the line about "the face that launched a thousand ships."

But when those ships are launched and sailing in full panoply against Troy, when the battles are going full tilt, and in the weirdly impressive scenes of the wooden horse being drawn into the doomed city, this film really hits its stride. Director Robert Wise handles his crowds and spectacle with a firm hand, drawing the audience always into the very heart of every shot, filling the CinemaScope screen with splendid action and yet unmistakably high-lighting each significant detail. He has also succeeded in welding together his large, extremely competent cast into a homogeneous whole, obtaining a unity of style and level of performance not often encountered in the "spectaculars."

* * *

"Ransom!" (M-G-M) climbs a cut or two above the several films built around the currently popular theme of a beleaguered little family by making its hero less physically than morally brave. When his eight-year-old son is kidnapped, Glenn Ford is faced with the alternative of paying $500,000 and possibly getting his boy back, or not paying the ransom and possibly getting the boy back. The odds, the police tell him, are about even either way. Naturally, his wife wants him to do everything possible to assure their son's safe return. Because Ford is a big industrialist, his board of directors also want him to pay the ransom: they figure—correctly, the film would have us believe—that a man who refuses to protect his son will not be a popular figure with the women who buy their vacuum cleaners. And yet, calculating the odds, Ford decides not to pay. His reasons, stated on his company's television show, are not only sound but public-spirited. Ford's impassioned speech gives the audience some unexpected insights into the conflicts between self-interest and good citizenship. Less admirable is the script's implication that an entire community would turn against the distraught father, even resorting to mob action.

—ARTHUR KNIGHT.

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Books for Young People

ONE of the welcome features of recent books for children is their emphasis on poetry. During the past year there have been a reprint of an old favorite, collections of poems for special occasions, of humorous poems, of religious ones, of those that portray the wonders of science, and several small attractive volumes of original poems. Children respond to the swing of rhythm and the sound of rhyming verses, their senses are stirred by the color and feeling of words, and their imaginations are stimulated by the poet's fancy. Poetry is fine for family reading together and for reading aloud in classrooms and libraries. It is also excellent for the child's private enjoyment.

"—Sing a Song of Seasons."

Reviewers for this issue: Helen Fuller, Supervisor, Work With Boys and Girls, Long Beach, Calif., Public Library; Alice Brooks McGuire, Librarian, Casis Elementary School, Austin, Texas; Helen Adams Masten, Librarian, Central Children's Room, The New York Public Library; Elizabeth Nesbitt, Associate Director, Library School, Carnegie Institute of Technology.

—Frances Lander Spain, *Coordinator, Children's Services, The New York Public Library.*

SING A SONG OF SEASONS: Poems about Holidays, Vacation Days, and Days to Go to School. *Selected by Sara and John E. Brewton. Decorations by Vera Bock. Macmillan.* $3.50. Sara and John Brewton's fine selection of poems for children and Vera Bock's decorations make this book as happy to read as it is lovely to look at. Such lilting headings as "Time Runs Wild on the Hilltops," "Morning Is a Little Lass" and "Spring with Laughter on Her Lips" draw together poems, old and new, about special celebrations, holidays, and activities identified with the seasons: birthdays, going to school, Halloween, first snow, Thanksgiving, Christmas and New Year, St. Valentine, kite flying, May Day, Fourth of July, and long vacation days. The Brewtons have made here another distinguished anthology to add to their earlier ones, "Under the Tent of the Sky," "Bridled with Rainbows," "Gaily We Parade," and "Christmas Bells Are Ringing," that are already standard in children's collections.

—F.L. S.

BEASTS FROM A BRUSH. *By Juliet Kepes. Pantheon Books.* $3.50. In this original picture book the artist-author of "The Five Little Monkeys" and illustrator of the "Seven Remarkable Bears" has drawn beasts and birds both real and imaginary for her own children. The drawings executed with skill and somewhat in the manner of Chinese brush drawings are accompanied by a descriptive line of text which has the same qualities as the drawings: beauty, sensitivity, and humor. The child who likes to draw will find "Beasts from a Brush" as stimulating as the sensitive adult will find it delightful. This is a distinguished book for any age.

—Helen Adams Masten.

COME BACK, PAUL. *By Muriel Rukeyser. Harper.* $2.50. The puzzling ways of grownups as viewed by a very small boy is the theme of this colorful picture book. His special concern is how grownups are always disappearing. True, they inevitably come back to supply the security that little children need but still, "They do it all the time!"

The story is presented in rambling, rhyming text and large, impressionistic pictures which parade in kaleidoscopic fashion across each page. The pictures should provide young children (and adults, too) with much food for speculation as they suggest in rapid succession elevators, street corners, supermarkets, zoos, the seashore, and Christmas shopping jams. Especially astonishing is a brilliant blue picture in which one grownup, complete with umbrella, disappears among theatre-seats in the lower part, while above another vanishes among the ocean waves. No wonder the small fry is puzzled!

—Alice Brooks McGuire.

ON BEYOND ZEBRA. *By Dr. Seuss. Random House.* $2.50.

> Most people stop with the Z
> But not me!

Definitely not Dr. Seuss, whose alphabet starts where the alphabet of others ends. The names of things that can never be spelled if one stops with Z are delightfully nonsensical word sounds. The descriptions make one wonder how Dr. Seuss thinks of these things. The illustrations are, if possible, funnier than the word descriptions. Destined to be a favorite is the Zatz-it

> whose nose is so high that most
> nobody pats it
> And patting his lonely old nose
> is the least
> That a fellow could do for this
> fine friendly beast.

—Elizabeth Nesbitt.

THE WONDERFUL ICE CREAM CART. *By Alice Rogers Hager. Pictures by Mimi Korach. Macmillan.* $2.50. A warm and kindly story such as this could take place only where people care what happens to the other person. Jerry Tuck spends a year in Belgium with his family. One day he comes upon a quaint flower shop where he meets the delightful Auriol family. From then on their problems become Jerry's chief concern. Papa Goncourt with his cream-colored cart and small white horse provides much of the humor and charm of the story.

One glimpses some of the customs of the country. Money and influence play too prominent a part in solving *all* problems. Nevertheless, the story is worth reading for its human relationships and its example of daily courageous living. It will appeal to the intermediate grades, especially the horse element.

—Helen Fuller.

WHITE SAILS TO CHINA. *By Clyde Robert Bulla. Illustrated by Robert G. Heinneberger. Thomas Y. Crowell.* $2.5
No one surpasses Mr. Bulla at writing exciting stories for beginning readers. This new one is no exception. Using only eighty-four pages he relates in simple language the story of Ni Holden's return from China to li

—From "Beasts from a Br

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with two maiden aunts in nineteenth-century Salem after his father's death. Children will sympathize with Nat's loneliness, his hurt pride because he is placed with younger pupils at school. They will be shocked at Marty Finch's perfidy and admire Nat's courage and honesty when a diamond is stolen. Robert Henneberger's illustrations do their customary good job of interpreting the story and life in old Salem. We recommend this book as an addition to any children's collection. —A. B. McG.

THE BORROWERS AFIELD. *By Mary Norton. Illustrated by Beth and Joe Krush. Harcourt, Brace.* $2.50. "The Borrowers" was a book of unusual effectiveness. Adults will approach the second book reluctantly, fearing that so nearly perfect a memory will be marred. Children will welcome it with confidence unimpaired by skepticism.

The children will be justified. Any reader must be touched by the originality and beauty of the treatment of the Borrowers in a new, dangerous situation, especially by the ecstasy of Arrietty as she feels the wonder of the natural world. A rare and praiseworthy quality is the structural pattern, in itself an artistic achievement and one which immeasurably strengthens the convincingness of the story. —E. N.

E GOLDEN NAME DAY. *By Jennie D. ndquist. Pictures by Garth Williams. arper.* $2.75. The editor of *Horn ook,* after years of bringing books d children together, now presents excellent book of her own for ildren. Drawing on memories from r Swedish-American childhood, she s created a quiet, charming story of ncy who wanted so much to have Name Day, but could not find her d American name in the Swedish anac. Because of her mother's ill-s, Nancy spends a year with her ndparents in a community full of edish tradition. How thoughtful nds and relatives dispel her home-ness by filling her days with memble experiences provides absorbing ding while depicting many interng festivals and customs of the edish-American people.

—A. B. McG.

NGE SEA STORIES: Legends, Lore, and rstitions of the Mysterious Waters. *ten and illustrated by Marie A. son. Viking.* $3. Scraps of sea lore, rstitions, unresolved mysteries of ceans, tales of mariners, ancient rts of far-off lands, ghost ships, a f poetry make this a delightful ction of stories for all, young ld, who feel the compelling fas-

—From "Around the World in Eighty Dishes."

cination of the oceans. Mrs. Lawson puts the flavor of the sea in her telling of these legends of figureheads and map makers, of mermaids and sea serpents. Her strong black-and-white illustrations and the endpapers of hand-lettered sailor's sayings accentuate the nautical spirit of the book.

—F. L. S.

AROUND THE WORLD IN EIGHTY DISHES. *By Blanch Lesley. Illustrated by the author. Harper.* $3. Intriguing recipes from all over the world collected by the wife of a French diplomat. The directions are unusually clear and could be followed easily by teenagers or enterprising younger children.

An unusual feature is the explanatory text with each recipe, indicating its origin or special occasion for which it is prepared in its native country. For example, one learns a great deal about the Gypsy people as well as how they prepare Romany Rabbit.

Most libraries will want this because of its unique approach and complete directions. Such groups as Girl Scouts will find it useful.

—H. F.

THE TREASURE OF WATCHDOG MOUNTAIN. *By Alf Evers. Illustrated by Peter Burchard. Macmillan.* $2.75. An increasing number of books go beyond factual presentation of specific subject matter. Frequently such books take on the semblance of a life story of the object or specimen which is the subject of the book. The distinguishing feature of such books is the sense of significance imparted by the treatment. The problem is to avoid an exaggerated and unacceptable personification of the subject. This book is personalized without distortion. The story of a mountain, of the men who fought natural forces to gain its treasures, of the retribution exacted by nature, gains force and impressiveness through the restrained and disciplined imaginative treatment. —E. N.

GILBERT AND SULLIVAN SONG BOOK. *Selected by Malcolm Hyatt and Walter Fabell. Arrangements by Irene Shannon. Illustrated by Margaret Ayer. Random House.* $2.95. The popularity of Gilbert and Sullivan's operas will be further perpetuated by this new collection of their witty lyrics and captivating tunes. Twenty-six best-loved songs from "Pinafore," "Penzance," "Patience," "Iolanthe," "The Mikado," "Yeomen . . .," and "The Gondoliers" are included, accompanied by brief resumés of each opera and historical notes on the career of this famous pair. The synopses do a good job of interpreting the light themes and of fitting well-known songs into the plot. Black-and-white sketches against orange or green backgrounds decorate each page. Although the songs are simplified for children's use, we predict that this will be a popular family book.

—A. B. McG.

YOUNG HANS CHRISTIAN ANDERSEN. *By Hedvig Collin. Illustrated by the author. Viking.* $2.75. This book is a labor of love inspired by family tra-

—From "Gilbert and Sullivan Song Book."

dition. The author is a descendant of Jonas Collin, with whom Andersen lived in Copenhagen. Legend and story grown out of recollection flavor the book. It is not a biography but an impression which is a totality of impressions, many and varied. As such, it avoids idealization without losing the ingratiating quality of genuine, informed understanding of a boy whose genius and conviction of his own destiny made him a figure of scorn to many. Children who are lovers of Andersen's tales will be quick to see the genesis of some of his stories in real or imaginary incidents of his childhood. —E. N.

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U.N. in the Balance

*Four new books assess the accomplishments and potentialities of the United Nations on its tenth anniversary, two of them accentuating the positive—**"UN: The First Ten Years," by Clark M. Eichelberger** (Harper. 108 pp. $1.75) and **"Aims of the United Nations"** (E. P. Dutton. 79 pp. $2.25)—and two taking a dim view—**"The United Nations: Planned Tyranny," by V. Orvall Watts** (Devin-Adair. 149 pp. $3) and **"The UN Record: Ten Fateful Years for America," by Chesly Manly** (Henry Regnery. 256 pp. $3.96). Lionel Gelber, author of "Reprieve from War" and "The American Anarchy," discusses them below.*

By Lionel Gelber

WHATEVER is said about the United Nations—and the little shelf of books pro and con that has appeared during the past twelvemonth shows that there is much being said in this country—the signs are that it is here to stay. Consider the importance which nonmembers have attached to membership in it, the heat generated each year when members vie for seats in its principal organs.

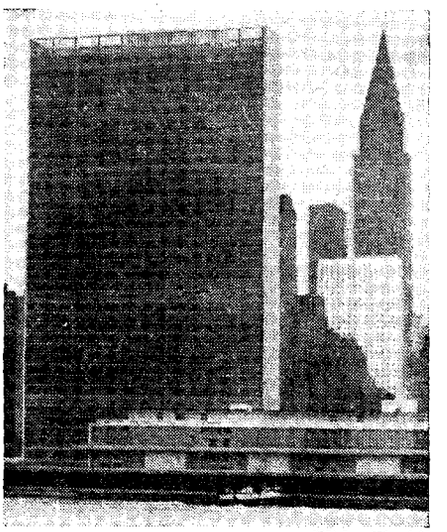
A paradox governs the life expectancy of the UN. In a world split three ways—between the East, the West, and those who have not joined either camp—its weakness might well be its strength. War may not be curbed by the collective security it was established to provide but by an insecurity from which, in an air-atomic epoch of counteracting global power, none can escape. When the two contending sides agree that there is no alternative to peace, even a peace that other power factors maintain, a shift to competitive coexistence might be the very thing with which the United Nations is equipped to cope. As the highest common denominator between East and West, democracies and dictatorships, Orient and Occident, big, medium and small, colonial and anticolonial, developed and underdeveloped, it answers a need which transcends by far its limitations.

This is a middle view of its scope and functions, one which might not satisfy a man like Clark M. Eichelberger, who in his book "UN: The First Ten Years," prefers to accentuate the positive, or men like V. Orval Watts ("The United Nations: Planned Tyranny") and Chesly Manly ("The UN Record: Ten Fateful Years for America"), who find nothing favorable to report. A fourth recent volume, "Aims of the United Nations," was compiled by its Department of Public Information as a descriptive survey rather than as an essay in opinion.

Mr. Watts, an economic consultant, is particularly disturbed by government intervention in the American economy, which he considers an alien Marxist trend. The United Nations is especially sinister because its headquarters, on American soil, are a beachhead for this development. So potent is the trend that it has made tools of the politicians, who, irrespective of party, control Congress and the State legislatures. Mr. Watts sees—and in this he is joined by Mr. Manly—a sinister tie-up between Marxism in the United Nations and a One World philosophy; it is this which has bred the Declaration of Human Rights and the Genocide Convention. But the United States, Mr. Watts believes, can still be saved by the Bricker Amendment from the pit dug for her.

In the eyes of Mr. Manly, who spent eight years as United Nations correspondent for the *Chicago Tribune*, the fact that Franklin D. Roosevelt was a prime mover of the UN would be enough to condemn it. The harm wrought by Messrs. Roosevelt and Truman was the topic of an earlier volume by Mr. Manly; in his new book he ranges President Eisenhower beside them. "The UN Record" is also an examination of American foreign policy, its New York phase. The story begins therefore at Yalta, and Mr. Manly consistently omits any mention of the possibility that it was against another Nazi-Soviet Pact, against another one-front war, that Russia had to be bribed. Were Germans, before and after 1941, a supreme menace? Mr. Manly doubts it. And if war against Germans was misguided, so would be any Allied diplomacy which reinsured the West against them.

After the betrayal at Yalta, it is true, a defensive coalition took shape against the real foe, the Sino-Soviet bloc. But on this Mr. Manly lavishes no praise. Allied efforts to localize the Korean War just confirmed his suspicion that neither close allies nor



—*Wide World.*

". . . the signs are that it is here to stay."

enforcement of the UN charter were to be trusted.

Entangling alliances against which the Founding Fathers warned and of which the United Nations is but one example distress Mr. Manly. To capitulate before Russian designs anywhere may be bad; it is bad also when in order to scotch these same designs the United States combines with others. Mr. Manly expresses alarm at the extent to which, in the UN and among American officials, Communism has held sway; he feels, however, that American preparedness, at home and abroad, against the Sino-Soviet bloc has been overdone. Fanned by what Mr. Manly calls "hysteria," excess in rearmament and foreign aid is fostered by those who, through heavy taxation would sap and mine the free enterprise system. The wheel may thus turn full circle. Mr. Manly does not write in a humorous vein. It would, nevertheless, be the cream of the jest that pro-Soviet subversives in the seats of the mighty were the very ones who have stirred up fellow Americans against the Sino-Soviet bloc unduly who, over the threat from the East have so miscalculated the level of nicely-calculated less or more. But as even Alice might have discovered in Wonderland, a conspiracy to withstand conspiracy is no laughing matter.

THERE are Augean stables to be cleaned out, and Mr. Manly knows how it should be done. The Bricker Amendment must be adopted; foreign aid (through which alliances and friendships are sustained) must be terminated; relations with Russia must be broken off; membership in the United Nations must be dropped.

Will this program suffice? The world in which we were born must, after all, bear some of the blame for the mischief of which the United Nations is deemed a symbol and a source.

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Manly, like Mr. Watts, appears to wish to repeal the twentieth century. Would not steps much more drastic than any he mentions be required to attain that objective?

Mr. Eichelberger, executive director of the American Association for the United Nations, is also disquieted by the perils of the twentieth century, but he would utilize collective twentieth-century measures, as manifested in the world organization, to combat and dispel them. An account from the inside of how the UN has evolved was published a year and a half ago by its first Secretary General, Trygve Lie. In "UN: The First Ten Years" Mr. Eichelberger points out where, after a decade of experience, procedures can be improved.

Mr. Eichelberger is impressed by the manner in which the General Assembly is replacing the Security Council as top organ. This has come about because the former possesses no veto power. The General Assembly could circumvent deadlock, he argues, through use of the authority it has appropriated under its Uniting for Peace Resolution. Experts differ, however, over the weight this expedient is liable to carry in an emergency.

Mr. Eichelberger welcomes a concept of the United Nations as an international personality—an entity which is less than a world government but more than a league of states. And he pleads against neglect of the organization by the country which enjoys within it a paramount role—its own.

Where, in the light of current reappraisals, does the UN go from here? The East-West rift, coupled with the new weapons of annihilation, has diverted most free peoples to other, less universal instruments for the rule of law; a growth in the number of members who are neutralist in attitude and technologically primitive may not add to the organization's power for peace. Lying at the mercy of forces greater than itself, it has seldom been master of its fate. But from Technical Assistance to the sponsorship of new nations, in its specialized agencies, and in its processes of trusteeship, the UN exhibits capacities which are now indispensable. Perhaps in time these capacities will reduce some of the very hazards by which, like all other works of man, it too is beset. There is, nevertheless, nothing automatic about this. The West has been the mainstay of the UN. But what if, as preponderance ebbs, as its vote majorities decline, it wonders whether the game is worth the candle? That could happen. Each, however, has a stake in the other and in the end their mutuality of interest will be found to tell.

The Arc of Gravity

"The United States and Asia," by Lawrence H. Battistini *(Frederick A. Praeger. 370 pp. $5), is a comprehensive historical survey of a most important area of our foreign relations, which also ventures judgments on the current situation. It is reviewed here by Harold H. Fisher, professor of international relations at the San Francisco State College and author of "The Communist Revolution."*

By Harold H. Fisher

"THE center of gravity of all United States foreign aid activity has shifted from Europe—where 75 percent of all funds were spent in 1952—to Asia." This Washington dispatch to the *New York Times* goes on to say that in the fiscal year beginning next July 1 probably 75 per cent of all foreign aid funds will go to countries lying between the eastern Mediterranean and the Sea of Japan. This does not mean that Asia has become three times as important to the United States as the rest of the world, but it does reflect a minor revolution in the views of the Eisenhower Administration, which has just announced it will ask the Congress for special regional funds for the Middle East and the "arc of free Asia."

But the Administration has also said it intends to use about three-fifths of these funds for military rather than economic aid. This seems to indicate that the center of gravity of the Eisenhower program for Asia is military preparedness rather than economic development. The *Times* correspondent, Dana Adams Schmidt, interprets this as a defeat for those Republicans who believe that economic aid is the most effective way to meet the Soviet challenge of competitive coexistence in Asia. It is also a defeat for the die-hards of both parties who want to put a stop to all economic aid at once and to all foreign aid as soon as possible.

In his comprehensive survey, "The United States and Asia," Lawrence H. Battistini is concerned chiefly with what happened, when and where rather than with why, but in his epilogue he offers his views of the present issues, what caused them and what we might do about them. He speaks of the present situation as "the most irrepressible and momentous revolt in the long history of Asia," a revolt that aims at freeing Asia from "every vestige of Western control and domination" and that calls for an "unrelenting fight against Asia's most pernicious scourge—not Communism, but abject and degrading poverty." Mr. Battistini clearly stands with those who recognize that while military aid is essential it is not enough to keep the Asians from turning to

—1953.

"Okay—the Wraps Are Off."

—1955.

"Ever Listen to the Radio, Comrade?"

THE WORLD AND HERBLOCK: The biting sentiments expressed in the cartoons shown above are typical of one Herbert Block (who signs himself Herblock), a fellow who has become the country's top political cartoonist (partly, at least, because of his delight in prodding the Eisenhower Administration). Now Herblock has published a new collection of his cartoons in a volume entitled **"Herblock's Here and Now"** (Simon & Schuster, $2.95). But he has not relied on his cartoons and his captions alone. Instead he has added 30,000 additional words of text about world affairs, most of which are every bit as biting as are his cartoons.

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Communist methods of ending colonialism and achieving economic and social advancement.

Mr. Battistini tells briefly the story of American relations with all of Asia east of Iran from the voyage of the U.S. ship *Empress of China* in 1784 to the Bandung Conference of 1955. Since he covers this vast field in a little over 300 pages, his survey is necessarily neither detailed nor deep. He has organized his material with much skill, basing his narrative largely, though by no means entirely, on standard secondary sources. He knows Asia first-hand as well as from books. He does not comment on controversial interpretations of U. S. foreign policy, such for example, as those of the late Charles Beard, George F. Kennan, Walter Lippmann, or Hans Morgenthau, nor does he mention the embittered polemics of the "revisionists" on the origins of the Pacific War. But he speaks of the concessions to Stalin at Yalta as "to a great extent a betrayal of the steadfast Chinese people"; he calls Mr. Truman's removal of General MacArthur a "courageous and momentous decision," words that might have been applied with even greater justification to the decision to intervene in Korea, which Mr. Battistini calls "fateful," as indeed it was. Unless, Battistini says, we are prepared to join Chiang Kai-shek in a major war on the continent of Asia, we must be prepared to continue the present non-shooting war indefinitely or gradually seek a means of peaceful coexistence with the Red regime. He would agree, I think, with the recent statement by our distinguished neighbor and friend, the Canadian Secretary for External Affairs, Lester Pearson, that we should recognize that there are problems that cannot be settled in the Far East without the "participation and agreement" of the Peiping government and that we can negotiate with that government without approving it or weakening our opposition to Communism.

As for Asia generally Mr. Battistini suggests that Americans must learn to distinguish between discontent stirred up by Communists and that arising from poverty and economic and social iniquities. He implies that we must be prepared to accept socialistic systems established in a peaceful and democratic manner, that we must offer friendship and material aid to those who are truly devoted to peace and democracy even if they cling to neutrality, and that we should be chary of offering friendship and aid to the enemies of democracy and potential disturbers of the peace merely because they are also enemies of Communism.

VERSE

Revelation in Rhyme

***"As If," by John Ciardi** (Rutgers University Press. 143 pp. $3.50), brings together new work and selected verse from its author's four earlier volumes.*

By I. L. Salomon

THE enigmatic title of John Ciardi's latest book, "As If," should not discourage any reader from enjoying his new and selected poems. The title may sound as an oddment on the periphery of meaning, but this persuasive and vital volume, the fifth in Mr. Ciardi's career, is by far his best book of poetry. "As if," he says, "strikes me as the enduring mode of poetry. IS is the mode of prose. Poetry is AS IF's reality. When one has imagined ('lived as if') all his possibilities he may begin to guess who he is and what world this is." This metaphysical pronouncement lies under the surface of his poetry, but it never obtrudes as bizarre or awkward speech.

What Mr. Ciardi is really saying, is: I have come on the essence of Being snared into words of my making; here I am, I and the poem in true correspondence, and may you share in the delight of my creation. Not that he may not have endured what Juvenal called *cacoethes scribendi*, the malignant disease of writing in achieving perfection. Mr. Ciardi's poetry depends on the world of his imagination as much as it does on the world in which he is living, and they are not discrete but interdependent essences. Therefore, he writes a poetry that is psychologically sound as he exercises his wit, satire, and compassion with precise control. He may be acidulous, but he is genuinely humane.

What better test can be made of a poet's control than in the examination of his love poems? In "i" of the poems "To Judith," Mr. Ciardi "tells it" to the poem that in *terza rima* completes the telling:

> Men marry what they need. I marry you,
> morning by morning, day by day, night by night,
> and ever marriage makes this marriage new.

and in "iv:"

> And still be chanceled in our breathing bed,
> the dusk behind the taper and the cup,
> as I was once—a holy man, though I lost
> my holy ghost, my terror, and my sin
> when I had got my own death down by heart.

Such is the mastery of Mr. Ciardi's craftsmanship, each of the eight sections is written in its own key. In "The Health of Captains," one of the "War Poems," Mr. Ciardi moves in the direction of compelling violence:

> The boys behind the dead boys change their brass.
> The womb of woman is the kit of war.

And in "Poem for My Twenty-Nint Birthday" ending in quietude:

> Far off the dead are lying in the rain,
> And on their dark the ruined cities burn
> Our jungles down with light enough to see
> The last compassionate necessity.

The most brilliantly executed poe in "As If" are the elegiac verses m morializing his father. Called "Tri Poems," they are like the st branches of his ancestral tree. Here a world of memory conned from sister, for he was only three when father died:

> I have done nothing as perfec as I have dreamed him
> from old-wives tales and the run ning of my blood.

In the final section, "Fragm from Italy," Mr. Ciardi works lik Pre-Raphaelite painter, who ma luminous with an otherworldli what is primarily of this earth. N Domenica Garnaro of Calabria be seen also in Salerno or sittin the steps of her mountain house Amalfi, her hands "not sad, nor h nor tired nor strong."

> They are simply
> complete. They lie still in her la
> and she sits waiting quietly in the sun
> for what will happen, as for example, a petal
> may blow down on the wind lie across
> both of her thumbs, and she look down at it.

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The March of Truth

"Hands Laid Upon the Wind," by Bonaro W. Overstreet *(W. W. Norton. 132 pp. $3), is a volume of verse dealing with subjects as varying as nature and people, written with confidence and compassion.*

By J. S. Bixler

ONE of our best books on religious philosophy rests its case for faith on the notion that man, although he is born into a world that seems purposeless and irrational, finds in his own heart a great deal of evidence that both reason and purpose are at work. Now, Bonaro W. Overstreet, without using these words, has dedicated a volume of poems to the same theme. While tortured theologians appear to take delight in obscure paradoxes and to vie with each other in the effort to belittle the approach to God through the mind, Mrs. Overstreet shows by example how far a calm and sane appraisal of some basic truths can carry us.

The poems are varied in their subject matter. Yet, whether they deal with nature or people, they offer us ideas we can understand and fit into our established ways of thinking, for they are not mere impressions of the moment. Nor does Mrs. Overstreet allow the darker emotions to have the upper hand. When she writes of war or poverty it is with compassion rather than bitterness, and when she allows herself to guess at some of the deeper mysteries of experience it is with the confidence of a person who knows good from evil and who realizes that this distinction matters eternally.

It seems to me that her writing is strongest when the lines are longest and the words, so to say, march across the page with confidence in themselves and their meaning instead of stopping tentatively half way. The more philosophical poems are particularly apt. Take, for example, the one called "With Plato:"

On such a day as this, the protean world
Feels the calm fingers of Eternity:
Each flaming bush now shadows forth the Bush;
Each tree assumes the image of the Tree
That feels no quiver of earth's transiency . . .

I consider the sensitive reference to subtleties of space and time in the poem entitled "Return," where the old owner coming back to the well-loved house finds that:

Again, the universe had countenanced
A comforting division of its size;
Again, the out-of-doors had let itself
Be clipped to window-images. . . .

What the pragmatists call the creative capacity of perception has never been better expressed than in a short poem, "Big Dipper," where, after acknowledging that the seven stars are "far set in space," the concluding lines run:

. . . We glance up,
Conceive a shape,
And give a name.

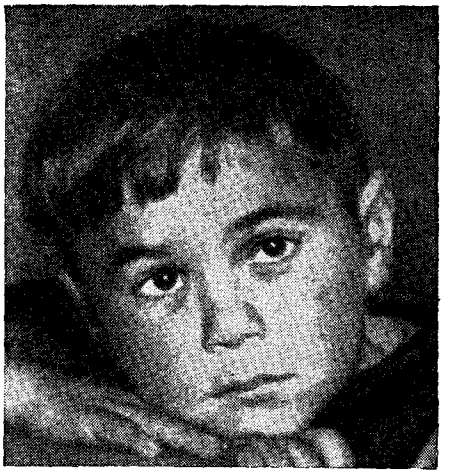
Mrs. Overstreet gives us a new feeling for what is implied by our ability to glance up, to name and believe and hope.

Heady Poet

ELOQUENT SOPHISTICATE: Weldon Kees enjoys an unusual virtuosity in the creative arts, being poet, painter, and musician. Most of the time, in his new volume, **"Poems 1947-1954"** (Adrian Wilson, San Francisco, $3.50), these gifts lend something to each other in his sensory command of the word of the right color and sound. Occasionally his sense of the pictorial clutters up the poem with excessive imagery. Kees has a vast inventory of facts, names, and incidents—scientific and historical trivia that are impressive in their context. The enjoyment of his poems derives from the excitement of the intellectual, rather than physical, emotions. There is a curious exception to this point in his "Robinson" poems which evoke a tenderness and sympathy that is lacking in the more pretentious efforts. A metallic strength of speech, a hard-wrought diction of such major efforts as "The Hourglass" are typical of Kees's technical power. He crowds his lines with ideas, references, and metaphors to present an eloquent impact on the ear of the sophisticate in modern poetry. Indeed, the richness of Weldon Kees's technical talents and the sophistication of his intellect tend to conceal rather than reveal the genuine poetic passion he possesses.

The Kees book is a superb example of printing craftsmanship and deserves some kind of a prize for its type design, deckle-edged paper, title page, and cover boards.

—A. N. SULLIVAN.



"My daddy wants to keep me"

Motherless little Klaus—so sad-eyed and pensive—has known much misery since his family was forced to flee East Germany with only the clothes on their backs. After months of weary wandering, they found refuge in a West German village. Then his mother died.

Klaus' father, a fine, industrious man, is recuperating from a serious operation and can only do odd jobs. There is little money, and often a shortage of food. The father is fighting valiantly to keep Klaus and to bring him up to be a good citizen. When Klaus' father recovers and resumes regular work, he can provide a better home and nourishing food. Until then, you can help keep them together, help make Klaus' future secure.

How You Can Help Klaus

You can help Klaus or another needy child through the Child Sponsorship Plan of **Save the Children Federation.** By undertaking a sponsorship, you will provide funds to purchase food, warm clothing, bedding, school supplies—and other necessities—for "your" child in West Germany or in Finland, France, Greece or Korea. The cost is only $120 a year, just $10 a month. Full information about the child you sponsor and a photograph will be sent to you. You may correspond with "your" child and his family, so that your generous material aid becomes part of a larger gift of understanding and friendship.

Your contribution in any amount will help. Send what you can today!

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THE NBA AWARDS: On February 7, 1956, the seventh annual presentation of the National Book Award will be held at the Hotel Commodore in New York City. Sponsored by the American Book Publishers Council, the American Booksellers Association, and the Book Manufacturers' Institute, the award ceremonies are intended to give industry-wide recognition to the most distinguished books published last year.

John F. Kennedy, Democratic Senator from Massachusetts and author of "Profiles in Courage" (see page 27), will be the featured speaker and book critic Virgilia Peterson has been chosen mistress of ceremonies. This year's board of judges includes Carlos Baker, John Brooks, Granville Hicks, Saunders Redding, and Mark Schorer on fiction; Curtis Bok, Harrison Brown, N. R. Howard, Leon Pearson, Richard Rovere on nonfiction; and Cleanth Brooks, Richmond Lattimore, Robert Lowell, Phyllis McGinley, Muriel Rukeyser on poetry.

Among the books to be considered for awards by the judges are titles nominated in a nationwide poll of 1,700 book reviewers, librarians, and booksellers. The titles most frequently mentioned in this poll consist of the following, in alphabetical order:

Fiction. MacKinlay Kantor's "Andersonville," Robert Penn Warren's "Band of Angels," Shirley Ann Grau's "The Black Prince," Eudora Welty's "Bride of the Innisfallen," May Sarton's "Faithful Are the Wounds," Flannery O'Connor's "A Good Man Is Hard to Find," Herman Wouk's "Marjorie Morningstar," Paul Bowles's "The Spider's House," and John O'Hara's "Ten North Frederick."

Nonfiction. Richard Hofstadter's "The Age of Reform," Herbert Kubly's "An American in Italy," Rachel L. Carson's "The Edge of the Sea," Anne Morrow Lindbergh's "Gift from the Sea," Alan Barth's "Government by Investigation," John Gunther's "Inside Africa," Clifford Dowdey's "The Land They Fought For," Allan Temko's "Notre Dame of Paris," Murray Kempton's "Part of Our Time," Edmund Wilson's "The Scrolls from the Dead Sea," Gay Wilson Allen's "The Solitary Singer," Milton Mayer's "They Thought They Were Free," and Harry S. Truman's "Year of Decisions."

Poetry. John Ciardi's "As If," Isabella Gardner's "Birthdays From the Ocean," Adrienne Rich's "The Diamond Cutters," Donald Hall's "Exiles and Marriages," William Carlos Williams's "Journey to Love," Elizabeth Bishop's "Poems, North and South," Randall Jarrell's "Selected Poems," and W. H. Auden's "The Shield of Achilles."

AMERICANA

TAD LINCOLN (1853-1871) looked like this when his father became President. Youngest of four sons, he became national pet, died of pleurisy at eighteen.

WILLIE LINCOLN (1850-1862) was son who most resembled his father. His death, shortly after coming to Washington, almost drove his mother insane.

ROBERT LINCOLN (1843-1926) was only son to reach manhood. Enigmatic, he received every advantage father lacked, became a multimillionaire.

Abe's Four

***"Lincoln's Sons," by Ruth Painter Randall** (Little, Brown. 373 pp. $5), is the first book-length account of the Civil War President's four boys. Harry E. Pratt, who reviews it below, is Illinois State Historian and formerly was executive secretary of the Abraham Lincoln Association.*

By Harry E. Pratt

FOUR sons were born to Abraham and Mary Todd Lincoln in Springfield, Illinois. Neither was a model parent, the father neglecting discipline and the mother often losing her temper. Ruth Painter Randall, who three years ago published a widely-read biography of Mrs. Lincoln, undertakes to tell the story of the four boys in "Lincoln's Sons." The task was worth undertaking for the many stories and information about the boys are widely scattered. Let's discuss the boys one by one:

Robert Todd Lincoln (1843-1926), eldest and only son to reach adulthood, was born at the Globe Tavern, one of Springfield's better inns. Graduating from Harvard, he served in 1865 on Grant's staff, then practiced law in Chicago. For fifty-eight years he was happily married to Mary Harlan, daughter of Senator Harlan of Iowa. Inheriting over $100,000, Robert accumulated several millions. His three living grandchildren have no heirs.

"It is not within the scope of this story," says Mrs. Randall, "to go into the many details of Robert Lincoln's public and business career." Why not? the reader may ask. The treatment of Robert's practice of law is virtually limited to listing his partnerships; his social and club life in Chicago is ignored; and his important work as Secretary of War (1881-1885), minister to England (1889-1893) and president of the Pullman Company (1897-1911) receives little attention David C. Mearns's notes gathered fo the introduction to "The Lincol Papers" apparently furnished much o the material for this part of Robert' career.

Young Robert is depicted as a prob lem child and an enigma. The autho accepts his unsupported statemer that he spent the winter of 1848-184 with his grandfather in Lexingto Kentucky, and "imagines" that there after he took on aristocratic ways an was out of sympathy with his ow family. From what is known Robert's youth he seems to have bee a normal young man.

In the Lincoln home, a shrine t day, three Lincoln sons were bor and one died. Of *Edward Baker Li coln* (1846-1850) little is known b yond passing references in his pa ents' letters.

William Wallace Lincoln (185 1862), a "most lovable boy . . . brig sensible, sweet-tempered, and gent mannered," had his father's persc ality. A diligent student, he wrote playmate about his battalion's "h state of discipline and efficiency," a a poem on the death of Col. Edw Baker published in the *National I publican.* His death saddened family and almost crazed his mot Mrs. Randall paraphrases a book Julia Taft Bayne in which the es pades of her brothers "Bud" "Holly" Taft with Tad and Willi the White House are delightfully scribed.

Thomas ("Tad") Lincoln (1 1871) was a lively, mischievous,

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pulsive, imperious, sensitive, boisterous, big-hearted boy who loved pranks and all animals. Books and tutors were anathema to him. After Willie died Tad became the companion of his father in the White House and on visits to hospitals and military camps, and accompanied his mother on numerous trips to Boston, Philadelphia, New York, and the White Mountains. A systematic study of contemporary newspapers would have enriched Mrs. Randall's narrative, which is told chiefly through telegrams between the parents.

"I am not a President's son now" was impressed on Tad after his father's death. In school in Chicago he caught up with other twelve-year-olds, was co-editor of the *Brown School Holiday Budget*. In 1868 Tad went with his mother to Frankfurt, Germany, studying in Dr. Hohagen's boarding school and during vacations traveling with his mother. Later he studied under a tutor at Leamington, England, before returning to Chicago in May 1871. Pleurisy and complications caused his death two months later.

Robert was noticeably reticent and retiring after his father's death. His mother's behavior was a heavy cross to bear. Biographers of his father plagued him to see the President's papers; a study of these 18,000 items, now in the Library of Congress, would have enriched the book.

The story of Lincoln's sons is always appealing—but there is much yet to be gleaned from sources barely tapped. Mrs. Randall's bibliography is overloaded with citations to manuscript collections and newspaper files from which few notes were taken.

It is regrettable that this book appeared prematurely, hastily written, and with its conclusions based on preconceived ideas or partial evidence. It abounds with redundancies, conjectures, and pseudo-psychoanalysis as substitutes for research. There is little evidence of original research by the author beyond her biography of Mary Lincoln.

LITERARY I.Q. ANSWERS

1. "The Sun Also Rises," by Ernest Hemingway. 2. Samuel Pepys. 3. A. E. Coppard. 4. Samuel Johnson, in James Boswell's "Journal of a Tour to the Hebrides." 5. Woodrow Wilson at Wesleyan University, Middletown, Conn. 6. Benjamin Franklin. 7. Eton College. The quotation is from Thomas Gray's "Ode on a Distant Prospect of" the same. 9. Sir Arthur Conan Doyle, "Memories and Adventures." 10. The titular hero of Samuel Taylor Coleridge's "The Rime of the Ancient Mariner."

Will and Ambition

"Profiles in Courage," by John F. Kennedy *(Harper. 266 pp. $3.50), is a collection of sketches of U. S. public men who faced up to the question: does an office-holder owe his duty to the will of the people or to his own conscience? It is reviewed below by Harry Barnard, author of "Eagle Forgotten: The Life of John Peter Altgeld" and "Rutherford B. Hayes and His America."*

By Harry Barnard

IN 1922, an especially conscience-burdened new member of the Senate almost immediately faced an unexpected and painful problem, one that boiled down to asking himself, "Who am I?" Was he a Senator of the United States who happened to come from Michigan, or a Senator who merely represented Michigan? If the former, he could comfortably vote his convictions on the national interest, but if the latter, he might feel bound to vote the opposite way and find himself intolerably torn between national duty and a supposed loyalty to his constituents' narrow interests.

The Senator (who happened to be James Couzens), while wrestling with this problem, hoped to find the answer already set down for him. The Library of Congress was ransacked for histories of Congress, which secretaries piled on his bleached-blond senatorial desk. But none of the books gave the answer, and Couzens in the end was forced to decide for himself, doing so in the direction that launched him on a beautifully stormy senatorial career of nearly fourteen years.

Young John F. Kennedy, who happens to be a Senator from Massachusetts as well as a writer, used a recent post-operative convalescence to set down precisely the book that Couzens had hoped to find. Though "Profiles in Courage" is ostensibly a collection of profiles of eight outstanding Senators of the recent as well as remote past, ranging from John Q. Adams to Robert A. Taft (with some brief but pertinent references to such important non-Senators as John P. Altgeld and Chief Justice Hughes) he has in fact achieved a splendid study of a big and perhaps never to be wholly resolved issue of democracy. It concerns the moral as well as political question that all elected officials ought at least attempt to understand and resolve. Do they serve their constituencies best by always following their own conscience? Or does democracy require that they give effect to what the people want, if this can be defined? And what about responsibility to party, to specific or implied campaign pledges? These can be tough questions for an honest office-holder. They are tough and critical even without those influential motives, so clearly delineated by Mr. Kennedy, of being well regarded (the need of politicians to be loved is a study in itself), of satisfying those who supported them, and, of course, of staying in office.

By these sketches, combined with his own thoughtful comments, Senator Kennedy has gone far to supply answers to these questions in the best possible way, better than much philosophizing on the subject. To be sure, another might have included some different subjects, left out some of Mr. Kennedy's choices—Webster, for example, or Lamar, and included others, like "Old Bob" La Follette, who may have been the most courageous Senator of them all. I myself, unless they would be ruled out as living, might have included Senator Flanders of Vermont and also the other Benton (William B. of Connecticut, instead of Thomas H. of Missouri) for their having so early stood up against McCarthy when nearly every other member of the Senate showed, or seem to have showed, a lack of the quality that Mr. Kennedy implies is the most to be prized, courage, though I suspect he really means integrity, both personal and with regard to the democratic structure. But this is not complaining, but merely to agree with Mr. Kennedy himself that many good men, though not enough, have served in the Senate.

I would recommend to a new Senator minded to serve the Republic faithfully the sketch of George W. Norris, the one that Senator Kennedy seems to have most enjoyed putting down and I think the most significant for his thesis. If an Adams lost office because of standing by conviction, he still would have been an Adams, but Norris would have been condemned by defeat to a life of drudgery and probably meanness. Yet he was faithful, splendidly so.

This book has still another value for the light it throws, all unintentionally, on the kind of man and Senator the author is, or wants to be. While convalescing and to pass the time, he had embarked on the same quest as Senator Couzens. The result is readable and meaningful history, so good that one is prompted to wish that all our Senators (without wanting any bad luck for most) would come down with a similar need for convalescence and thus come up also with a similar education. This would be fine for the democratic idea.

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United Nations

Continued from page 10

or cultural matters, not to mention their relatively recent introduction to the problems of peace? The answer to these questions lies outside the field of the historian; but history offers at least an encouraging hint of what may happen. The new United Nations is the greatest extension ever made in representative government. Analogies are misleading, but it is surely fitting to recall that, at each extension of the suffrage within a nation, the conservatives thought it would bring disaster. The Duke of Wellington said, after the passage of the first Reform Bill, in 1832, "We can never hope to see England so happy and prosperous again." Yet that was the opening of its great career as the industrial leader of the world. Again, after the Reform Bill of 1867, which extended the suffrage to the working class, Lecky, the historian of rationalism and one of the finest representatives of English intellectuals, said that it was folly to expect good government of a country by its least intelligent citizens. Yet there are no brighter pages of English social and political history than those in which the enlarged electorate took control. Similar analogies lie in the history of Jeffersonian democracy in the United States and, indeed, in the history of politics generally. While there is always a risk in extending the rights and privileges of citizenship to those inexperienced in its exercise, the blunders of democracy are more exposed to redress by an awakening of public opinion than in a government by an *elite* intent on preserving for itself the best of all possible worlds; and what is true in the relationship of citizen with citizen within the state is also true of the relationship of one state with another.

On the other hand, this is no time for wishful thinking. The new era of the United Nations not only increases its membership, it also greatly increases its problems. The argument implicit in the foregoing analysis is that in this widened field of peace activities, rather than merely in the head-on operation of policing against war, lies the hope of the future. But it would be a mistake to expect a speedy fulfilment of so vast and varied program as that outlined in the Aims and Purposes of the Charter. For one thing, it will take time for nations that have no common heritage of culture or political institutions to understand and agree upon the meaning of the great ideals there set forth. A more dangerous obstacle to fulfilment is the sense of national independence which insists upon sovereign freedom of action. With due regard to these limitations on its program, the fact remains that the United Nations gains by every advance made by its members in domestic prosperity as well as in international peace and security.

This brings us back to the revolutionary fact which is bound to dominate human relations more and more from now on: the advent of the atomic age. The history of the United Nations mirrors this to the full. Failure to reach formal agreement on its control in war has resulted in a truce, which has the public opinion of the world behind it, and therefore has at least as much binding strength as a treaty between nations distrustful of each other. For the present we must leave that part of the problem formally unsolved and hope for the best. But the program of "atoms for peace," launched at the United Nations by President Eisenhower in December 1953, has been steadily taking on greater and greater dimensions and, if the truce holds, is destined to remake the history of the world more than anything else in the revolutionary history of science. President Eisenhower himself has been quoted as having said that history may rate it as the outstanding achievement of his Administration. Russian intransigence delayed action on it for a year, but the conference on the peaceful uses of atomic energy, which met in Geneva in August 1955, just ten years after the bombing of Hiroshima, was one of the most inspiring events in the history of international cooperation. Sixty-six countries were represented by over 1,000 scientists; and the dawn of a new day in harnessing atomic power to industry was hailed by the Indian president of the conference, Dr. Bhabha, in his challenging message: that within twenty years the control of hydrogen nuclei would offer unlimited power to all the world. The Western scientists were less optimistic, but the Iron Curtain was lifted from this whole vast field for scientific development. "Atoms for Peace" are also atoms for power, and for research and use in medicine and agriculture. Here, at last, civilization was becoming civilized under the egis of the United Nations.

The new era will remain rooted in the past, but we are at the turning point in the long process of the ages, when the iron laws of repetition and habit no longer furnish safe guidance. Science is forever making the world new, and at an increasing pace. The new era of the United Nations promises to be its outstanding political creation.

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MOZART AFTER 200 YEARS

SR/RECORDINGS

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MOZART IN "THE MAGIC FLUTE"

In this his only written commentary on the Mozart anniversary Bruno Walter offers the product of many years thinking on the only Mozart opera he will conduct this winter. The first performance of a new production under his musical direction is scheduled for the Metropolitan Opera House on February 23.

By BRUNO WALTER

GIVING thought to the coming celebration of the two-hundredth recurrence of the Mozart birthday has made me conscious of the obligation to pay homage, once, with the word to the genius whose work, as musician, I have endeavored to serve throughout my life.

Before all, this word must be one of gratitude for the rare happiness with which the work of Mozart has brightened, indeed, blessed, my life. To substantiate this feeling of gratitude in detail—that is, to indicate the beauty and greatness of the works with penetrating thoughts and words—seems to be superfluous in view of the copious and oftentimes excellent Mozart literature which exists. Also, I scarcely could hope, by so doing, to render him better service than I have through my endeavors as an artist in opera and concert. However, on this solemn occasion I do believe that, through the medium of the word, I should single out a phenomenon upon which that otherwise so abundant literature sheds no light; a phenomenon, though, which seems to me worthy of the utmost attention, and one which, for a long time, has fascinated me in ever-growing measure.

Whereas perhaps the work of no composer is, today, so universally beloved and so dearly familiar as that of Mozart, his personality has remained strangely remote to the world. From the biographies, from the musicological and music-historical literature, from reports, letters, and anecdotes one learns a great deal about his works, about their origin and importance, and about the external course of Mozart's life. One hears of his words and of his actions, but the figure which emerges from all of this is scarcely to be brought into accord with that of the creative genius manifesting itself in the greatness, the profundity, and the overflowing wealth of his work.

The human personality of Beethoven stands clearly before our eyes, and is thoroughly convincing as that of a world-conqueror in the realm of the spirit. In the tearing-up of the dedication of the "Eroica" to Napoleon we recognize the same impetuous power which manifests itself in his tone-language. The Heiligenstadt Testament seems to us like a Beethoven's *adagio* in words. Indeed, actually everything known to us of Beethoven's personal nature and demeanor, of his human relations, from his letters, from the accounts of his friends, his conversation-notebooks, his deep urge toward erudition and culture—everything demonstrates the mighty, inspired Promethean soul.

In his writings, Richard Wagner gave the world inexhaustible clues to his thoughts and feelings. To name but one example, from his treatise on Beethoven an *all*-embracing humanity streams toward the reader, which can be understood as the field of origin for his tremendous work. In the letters to Mathilde Wesendonck one feels the power for love of the heart to which the world owes the unique and everlasting miracle of "Tristan." And the historical act of the creation of the Bayreuth Festivals supplemented the picture of a titanic nature.

But what do we know of the human

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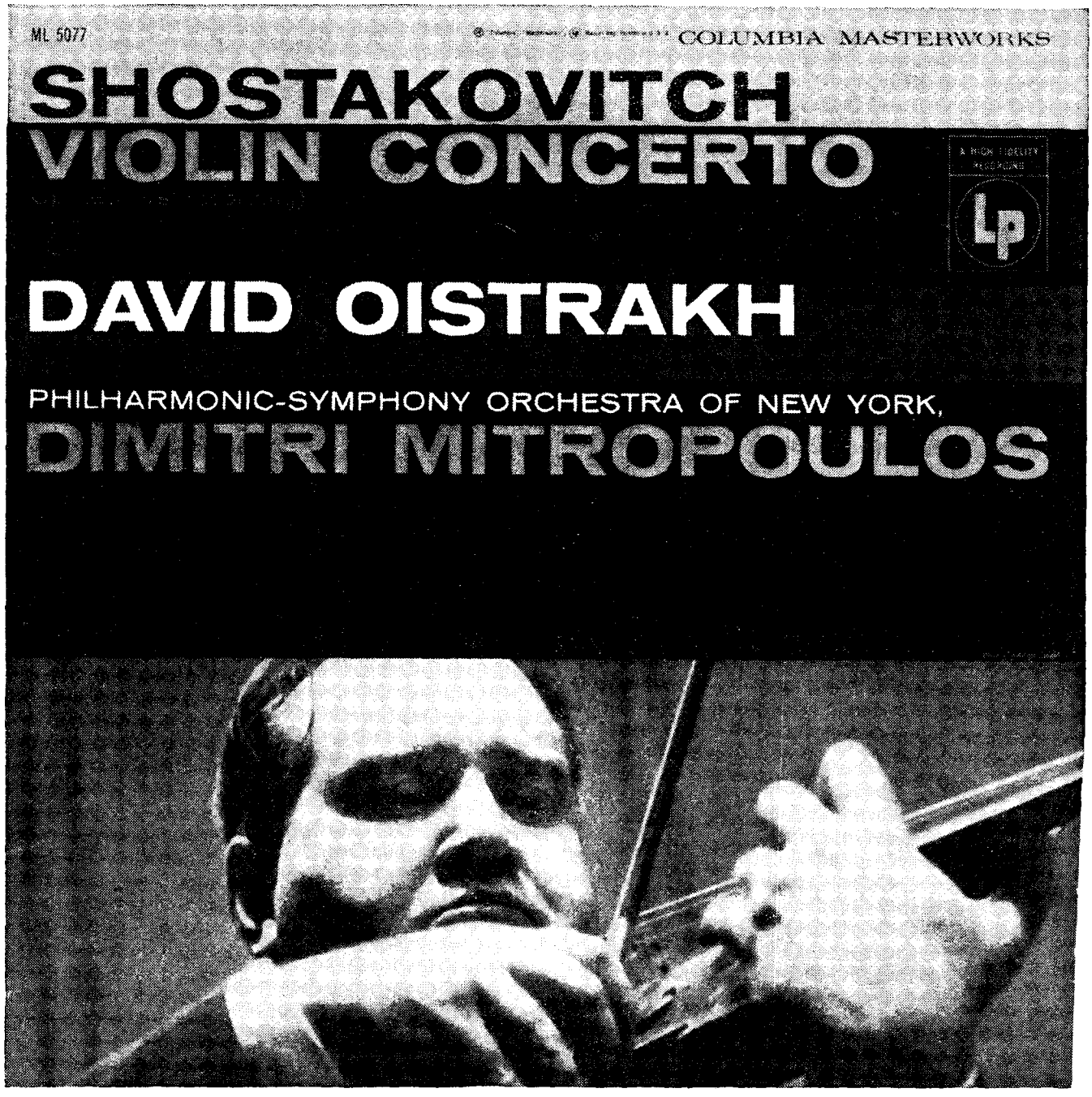

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personality of Wolfgang Amadeus Mozart? His letters give evidence of his upright, vivacious, kindly character, his open, trusting soul. He appears in them as a loving obedient son, a devout Catholic, an infatuated husband, and so on. Also, we see him as a musician who gives serious thought to the problems of his art, and as one fully conscious of his genius; and particularly frequently, as a high-spirited young Salzburger.

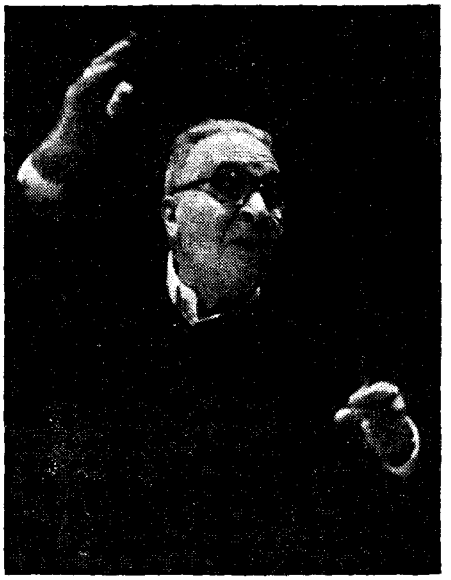
Still, neither in such personal documents, nor in the accounts of contemporaries, nor in the words and actions which have become known to us, does the master-creator of immortal symphonies and operas speak; the dramatist whose creative fantasy gave to the theatre the most vital characters and proceedings. Actually, from nothing that we know of Mozart the man does Mozart the creator become believable; that creative man who, through the stentorian voice of the "Man of Stone" in "Don Giovanni" warned the sinner to think of eternity, the man who, in his sensitive emotional sympathy, so well knew how to give an ironical, yet kindly, understanding expression in his music to the vagaries of love in "Cosi Fan Tutte." The man who, in the coloraturas of the Queen of the Night, conjured up a vision of the sparkling, starry nocturnal sky; the man who expressed deepest love for humanity in the lofty message of Sarastro.

One might imagine one had discovered a similar incongruity between the human personality and its artistic greatness in the case of Bruckner, whose still more naive—even primitive—nature stands in an equally enigmatic relationship to the might and significance of his creative genius. I confess that I do not see any possibility of comparison here. Bruckner was an absolute musician. His great soul did not need a wealth of worldly experience, intellectual life, or literary cultivation in order that he might compose his grandiose symphonies, full of transcendental content. They grew out of the impulses which his elemental musical creativeness received from his limitless powers of feeling, and the sublime visions of his soul. And in regard to his vocal compositions and masses, the word and sense of the religious works posed no problem to his pious, dogmatically believing heart. Mozart, however, was, according to disposition and inclination, a dramatic musician. And no dramatic creation is conceivable without penetrating understanding of the hard-to-fathom human heart, of the many kinds of relationships between human beings, the particularities of cultural circumstances. That is to say, such creation is inconceivable without a wealth of worldly experience and a knowledge of humanity, without an abundance of intellectual interest, without a many-faceted cultural background.

This conception of the dramatist is, to be sure, not forthwith applicable to the dramatic musician who intensifies and "de-realizes" through his music the action and the inner life of the characters of a libretto written by a foreign hand. But the figures of the Mozart libretti originally possessed scarcely more than shadow-like contours, and only from *his* imagination and dramatic vision did they receive their life-blood, their clear outlines, their outspoken characters. So may we rightly recognize Mozart, the genuine dramatist, in the musical characterization of the stage-events and such acting figures as the servile intriguer, Basilio, the clumsy Osmin, the bold-sly Pedrillo; as Leporello, Masetto, Despina, and Dorabella, Monostatos and Papageno—all characters which have become clearly discernible, even personally familiar to us, through him.

Since one scarcely can succeed in building a bridge from the unpretentious, although immensely lovable personality which emerges from the Mozart literature to the miracles of such works, the only course that remains is to attempt to build a bridge in the reverse direction: to seek an explanation to the true spiritual nature of Mozart in his works.

It seems to me that light is cast along this pathway by the appearance of a unique basic characteristic of Mozartean creation which manifests itself in two ways pointing to the same source: truthfulness becomes beauty, complexity becomes clarity. Every dramatic expression in tones, every musical characterization of people, feelings, moods, and events in Mozart's works for the stage, is elevated to a sphere of noble beauty without the loss of convincing truthfulness; the most vivid variety of dramatic happening is transformed into musical perfection of form. It is this beauty and this perfection of form which permits a deep glance into Mozart's nature. From it we may conclude that his heart was filled with a transcendental harmony which exercised a decisive influence upon his artistry. Everything that he created—his dramatic and vocal works as well as his absolute music (the latter, also, where it gave strongest expression to dissonant feelings)—preserved the overtones of an "other-worldly" consonance from a higher sphere. In the feeling of this inspiration ruling in Mozart's soul, one may well speak of a seraphic impulse which gave wings to his music and musicianship. (And perhaps here I may insert the personal avowal that I receive the rare happiness which I owe to my occupation with Mozart's works from that consonance of which his musical world gives ringing manifestation.)



Walter—"rare happiness I owe to his works."

While the fire and the might of a prophet often sound forth to us from Beethoven's works, while Bruckner's creations seem to us to give testimony of the inner world of a saint, in Mozart's music, in its beauty and perfection, its lofty kind of serenity and purity, an angelic sphere opens before us. This dominating, unearthly element in his nature can, perhaps, also explain that feeling of remoteness which tinges our picture of the personality of the creator of familiar works of art in such a strange and mysterious way. Yes, perhaps therein may even be revealed Mozart's intense capacity for penetrating human characters and emotions—a capacity which was not dependent upon a wealth of experience such as was required by more worldly natures. It is very much open to question whether Mozart was conscious of the higher nature which lent impulse to his music and of which this music gives evidence. However, in the later years of his short life he became fully aware of the growing harmony of his love-filled heart with the doctrine of Humanity and Brotherhood of the Freemasons. Out of the synthesis of the former, probably unconscious, impulse with the latter moral tendency originated the spiritual sphere which found its expression in "The Magic Flute."

THUS, I believe, in this last, immortal opera of Mozart's we are allowed to come so close to his very nature that we perceive in it his first personal confession—in fact, the only one which allows us to look into the depths of his

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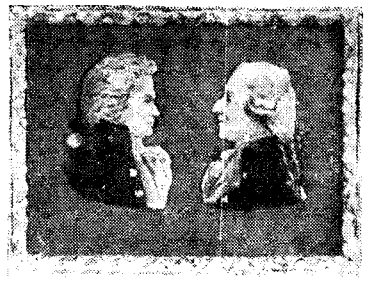
MOZART IN THE ORCHESTRA



An eighteenth-century medallion: Mozart and Haydn.

By SIR THOMAS BEECHAM, *the English-speaking world's most eminent Mozartian, who has just arrived here for a lengthy series of guest engagements with leading orchestras.*

THERE is to many minds a musical term or composite known as Haydn-Mozart, especially where the orchestral works of both are concerned. This is not an unnatural consequence of the two men being contemporary and of there being necessarily some superficial resemblance between their respective symphonic efforts. But the likeness is obviously superficial, if we come to examine even casually the texture of half a dozen of the symphonies of each composer written during their best and latest periods.

It should not be overlooked that although Haydn has the credit of having invented the symphonic form as we know it today, it was nonetheless Mozart who, in his "Paris" Symphony (D major, K.297), written when he was twenty-two years of age, wrote the first incontestably genuine symphony to appear on the European scene. Generally speaking, whatever may have been the measure and character of the pioneering work of Haydn along many lines, it was always Mozart who was the first to create, in wholly satisfactory shape and detail, those musical forms which were not only a great achievement in themselves but which were the models for almost everything in the symphonic line written during the 100 years that followed.

But what are the essential differences in the work of these two great men, especially in their use of the orchestra? In Haydn's earlier symphonies we note a great variety of experiment absent from those of Mozart. But it is possible to make too much of this difference of outlook toward the symphonic form itself, for the reason that Mozart indulged in an equal amount of speculation and caprice in his Serenades and Divertimenti and other looser forms. We have to wait until Haydn had arrived at middle age before we find anything in his work approaching the precocious maturity of such symphonies of Mozart as Nos. 31 ("Paris") and No. 34 (C major, K.338). It is then that we can make some evaluation of their almost antithetical treatment of the form which, together, they succeeded in bringing to a stage of development which the world has accepted as wholly satisfying.

Let it at once be emphasized that if we are able to take the element of lyrical beauty as a predominating factor, Mozart has the advantage not only over Haydn but most succeeding composers. Algernon Charles Swinburne divided good poets roughly into two classes: the Gods, who had the gift of Song, and the Titans, who, great in every other respect, lacked this divine endowment. For pure and unsullied beauty the melody of Mozart abides on a plane never to be scaled by the older master. This unique faculty was present in him almost from the beginning, as we see in the earlier Divertimento in D (K.135) and in three of the violin concerti (written before he was twenty). The now famous "Sinfonia Concertante" (or Double Concerto) for violin, viola, and orchestra, written before he was twenty-five years of age, is a most astonishing manifestation of melodic invention allied to entire mastery of this virtually new form, and for perfection in both these elements has never been rivaled. This sort of thing was, of course, unattainable by Haydn. Mozart, again, enjoyed a dramatic sense shared by none of his contemporaries, to be exploited in the highly emotional first movement of "Prague" Symphony (No. 38 in D) and in the headlong flight of several of his finales, notably those of the Thirty-Fifth ("Haffner"), the Thirty-Sixth ("Linz"), the Fortieth (G minor), and Forty-First ("Jupiter") symphonies.

On the other hand the melody of Haydn, although of a more earthbound character, is frequently of a very high order, with a warmth and a geniality all his own. In his latest group of symphonies he goes a step beyond Mozart (at least such is my view) in the handling of his orchestra. If there is any valid criticism to be levelled at Mozart's use of the orchestra (only in his symphonies, be it understood), it is that there is a want of fullness as well as independence in the inner parts; also there is a sameness and lack of experiment in his use of the wind section. Again, I am speaking generally, because there are, of course, exceptions to this uniformity of treatment. Haydn, on the other hand, either by instinct or design, perceived this deficiency in his younger rival, so that we have in those last symphonies of which I have made mention a more solid and interesting scheme of orchestral writing than anything heard before. This is to be noticed particularly in his symphonies Nos. 93, 97, 99, 103, and 104, in which he moves his inner parts about with an inimitable vigor and independence.

A word might be said about the conception of the Minuet on the part of these two masters. Too much emphasis cannot be laid upon the profound difference between the two masters in making use of this old dance form. With Mozart it takes on a mild stateliness and decorum, indeed a recognizable courtliness. With Haydn it is more often than not a rustic dance or *Ländler*, and consequently more rapid of movement as well as demonstrative of a greater variety of mood. I hope I shall be pardoned for expressing the opinion that in our time not enough distinction is made between these opposing conceptions of the Minuet as used in the symphony. During the last fifty years it has gradually become the custom to play Mozart's minuets a good deal faster than in the last century, and those of Haydn have, in some instances, advanced from the state of *Ländler* to that of waltz. It is to be hoped that these two tendencies under the pressure of enlightened opinion will suffer a timely check and a return made to a genuine style.

A word, too, about what has become a live issue these days: the size of the orchestra to be employed in the performance of eighteenth-century music in our large concert halls. I can begin by stating that the practice which is fairly prevalent of playing it with reduced number of strings is comparatively modern. We do know that Mozart, anyway, had more than occasionally the use of a very large number of instrumentalists for his concerts as well as his operas, probably as many as available to Beethoven or Weber. It does not, therefore, seem logical to some of us that while the two last

(*Continued on page* 69)

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CAST

Don Alvaro	MARIO DEL MONACO	*Preziosilla*	GIULIETTA SIMIONATO
Leonore	RENATA TEBALDI	*Trabucco*	PIERO DI PALMA
Don Carlo	ETTORE BASTIANINI	*Calatrava*	Silvio Maionica
Padre Guardiano	CESARE SIEPI	*Curra*	Gabriella Carturan
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Philip Hope-Wallace; *The Gramophone*, December 1955

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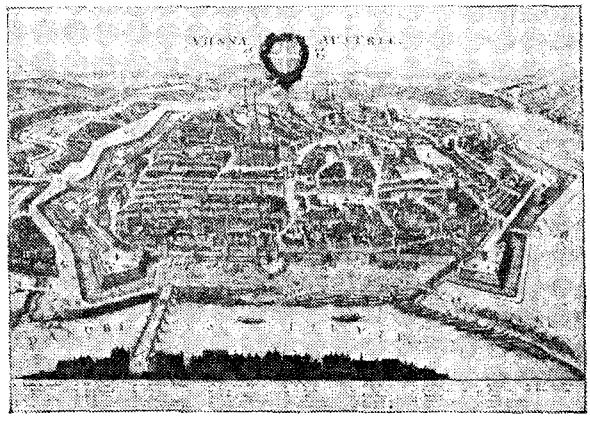
MOZART IN THE WORD



A historical view of Vienna's inner city.

"I tell you before God as an honest man that your son is the greatest composer known to man either in person or by reputation. He has taste and, what is more, the most profound knowledge of composition."—*Haydn* (1782).

"Write more popularly, or else I can neither print nor pay for any more of yours."—*Franz Anton Hoffmeister, publisher, said to Mozart after unsuccessful sale of K. 478, K. 493.*

"From these two . . . we can decide that the composer, whom I do not know and do not want to know, is only a clavier player with a depraved ear: he is a sectary of the false system that divides the octave into twelve semitones."—*Giuseppe Sarti (1729-1802), writing of the Quartets, K. 421 and K. 465.*

"The works of Kozeluch remain alive and are welcomed everywhere, but Mozart's compositions do not unanimously please. It is true, and his new quartets dedicated to Haydn prove it, that he has a decided inclination for the grave and the unusual."—*Part of a review which appeared in the Viennese* Magazin der Musik *(1785).*

Dittersdorf.

"I have never yet met with a composer who had such an amazing wealth of ideas: I could almost wish he were not so lavish in using them. He leaves his hearer out of breath; for hardly has he grasped one beautiful thought when one of greater fascination dispels the first . . ."—*Dittersdorf.*

"Mozart has reached the boundary gate of music, and has leapt over it, leaving behind the old masters, the moderns, and posterity itself."—*Muzio Clementi, on hearing a rehearsal of the Finale of the G minor Symphony.*

Salieri.

"A genius has departed. Let's all rejoice, for soon no one would have given us a piece of bread for our own music."—*Antonio Salieri, upon hearing of Mozart's death.*

"Cramer's widow communicates a pleasant anecdote. At an Augarten concert, the two pianists were walking together and hearing a performance of Mozart's Piano Concerto in C minor (K. 491); Beethoven suddenly stood still and, directing his companion's attention to the exceedingly simple, but equally beautiful motive which is first introduced towards the end of the piece, exclaimed: 'Cramer, Cramer! We shall never be able to do anything like that!' As the theme was repeated and wrought up to the climax, Beethoven, swaying his body to and fro, marked the time in every possible manner, his delight rising to enthusiasm."—*Thayer: "Beethoven."*

"I have always counted myself among the greatest admirers of Mozart and shall remain such until my last breath."—*Beethoven, letter to Abbé Maximilian Stadler, Feb. 6, 1826.*

Stendahl.

"Mozart, that genius of pleasing melancholy, so full of ideas, and of so splendid a taste . . . is the La Fontaine of music; and as those who have sought to imitate the *naïveté* of the first poet of the French language have produced nothing but silliness, so those composers who attempt to follow Mozart fall into the most impertinent singularities. The sweetness of the melodies of this great man gives a relish to all his chords—makes everything pass."—*Stendahl, "The Lives of Haydn and Mozart," 1830.*

"A light, bright, fine day this will remain throughout my whole life. As from afar the magic notes of Mozart's music still gently haunt me. How unbelievably vigorous, and yet again how gently was it impressed deep, deep into the heart by Schlesinger's masterly playing. Thus does our soul retain these fair impressions which no time, no circumstances can efface, and they lighten our existence. They show us in the darkness of this life, a bright, clear lovely distance, for which we hope with confidence. O Mozart, immortal Mozart, how many, oh how endlessly many such comforting perceptions of a brighter and better life hast thou brought to our souls!"—*Schubert, Diary, June 14, 1816.*

"A true master does not develop pupils, but new masters. With reverence I return continually to this master whose influence has been so all-embracing and far-reaching. Even should this lucid manner of thinking and poetizing be supplanted by a more formless and mystic one, as Time—which casts a shadow even upon Art—may or-

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"In the execution of the works of Mozart, it is necessary, before everything, to avoid *seeking for effect.* I mean here by the word *effect* not the impression produced on the listener by the work itself, an impression of charm, grace, tenderness, terror—in a word, all the feelings which the musical text offers, or, at least, should offer, *by itself* in the form and portrayal—but that *exaggeration* of accent, light and shade, and time which too often leads the executants to substitute their own ideas for those of the author, and to distort the nature of his thoughts instead of reproducing them simply and faithfully. When a great musician has written a work, and *such* a musician as Mozart, the least that one can do him the honor to suppose is that he has *wished* to write *what* he has written, and there are very strong presumptive reasons for saying that in trying to express *more* than Mozart has done they would express *less.*"—*Gounod.*

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dain, may that beautiful period of art never be forgotten, that period during which Mozart reigned, and during which Beethoven shook the world to its very foundations—perhaps not without the acquiescence of his royal predecessor, Wolfgang Amadeus."—*Schumann, "On Music and Musicians," 1840.*

". . . the ideal type, the poet *par excellence*."—*Chopin.*

"Mozart condescended more rarely than any other composer to cross the steps which separate refinement from vulgarity."—*Liszt.*

"People will not believe that Mozart can be powerful, because he is so beautiful."—*Edward Fitzgerald.*

"The Germans have always been at every time the greatest harmonists, and the Italians the greatest melodists. But from the moment that the North produced a Mozart, we of the South were beaten on our ground, because this man rises above all nations, uniting in himself the charm of Italian melody and all the profundity of German harmony."—*Rossini* (1867).

Kierkegaard.

"Immortal Mozart, you to whom I owe everything, to whom I owe it that once again my soul has lost itself in wonder, yes, is thrilled to its depths, to whom I owe it that I have not gone through this life without being deeply shaken, that I have not died without having loved even though my love has been unfortunate!"—*Sören Kierkegaard, "Entweder-Oder, ein Lebensfragment."*

"O how I love and worship Mozart, because it was *not* possible for him to write as good music for 'Titus' as for 'Don Giovanni,' for 'Così fan tutte' as for 'Figaro': how shamefully that would have dishonored music!"—*Wagner.*

"You say that my worship for Mozart is quite contrary to my musical nature. But perhaps it is just because—being a child of my day—I feel broken and spiritually out of joint, that I find consolation and rest in Mozart's music, wherein he gives expression to that joy of life which was part of his sane and wholesome temperament, not yet undermined by reflection."—*Tchaikovsky, letter to Frau von Meck.*

Though Mozart was not esteemed at his true value while he lived, posterity has placed him in its pantheon as one of the greatest masters of all times. If, therefore, in discussing him and his relation to our time, I have intimated that he is not yet esteemed as he ought to be, I repeat that my remarks are aimed only at that class of modern musicians who have both the power and the capacity to produce his greatest works in a superior style . . . and who nevertheless do not do it.

"Beethoven is more fortunately situated. The trinity, Bach, Beethoven, Wagner, has been placed by the new romantic school as an article of faith in its catechism. But this leaves Mozart short of his deserts, and a considerable time will probably elapse before neoromanticism will resolve to adopt Mozart into its vocabulary!"—*Grieg,* Century Magazine, *Winter, 1898.*

"Living as we do in a time when artists tend to show us love only by fleshly excesses or by hypocritical and hysterical 'mysticism,' Mozart's music charms us quite as much by its ignorance as by its knowledge."—*Romain Rolland, from "Some Musicians of Former Days."*

"He is young like a youth and wise like an old man—never out of date and never modern.

He is capable of saying very much but never says too much.

He is spirited without any nervousness, idealist without becoming immaterial, realist without ugliness."—*Busoni.*

"The Mozart Centenary has made a good deal of literary and musical business this week. Part of this is easy enough, especially for the illustrated papers. Likenesses of Mozart at all ages; view of Salzburg; portrait of Marie Antoinette . . . to whom he proposed marriage at an early age; picture of the young composer, two and a half feet high, crushing the Pompadour with his 'Who is this woman that refused to kiss me? The Queen kissed me! (Sensation).' . . . These . . . will pull the journalists proper through the Centenary with credit. The critic's task is not so easy.

"The word is, of course, Admire, admire, admire; but unless you frankly trade on the ignorance of the public . . . you will find nothing to admire that is peculiar to Mozart; the fact being that he, like Praxiteles, Raphael, Molière, or Shakespeare, was no leader of a new departure or founder of a school.

"He came to the end of a development, not at the beginning of one!"
—*George Bernard Shaw, Dec. 9, 1891.*

"Mozart has done more to debauch the critical sense of musicians than any composer who ever lived; practically no one ever mentions his name except in words of absolutely undiscriminating eulogy . . . One rather tires of seeing what is almost nothing at all said with such perfect grace and such formal impeccability . . . The Mozart fanatic rhapsodizes about Mozart, but does not think enough about him."—*Music critic of the* Manchester Guardian, *on the 150th anniversary of Mozart's birth, Jan. 27, 1906.*

"If a man tells me he likes Mozart, I know in advance that he is a bad musician."—*Delius.*

"For Mozart the invention of the theme or themes represented the maximum effort: all the rest was made up of a certain formalism . . . and with the developments of the theme, the repetitions, refrains and necessary 'cadenze,' the half-hour was soon reached . . ."—*Stravinsky.*

"Thus, as Sir Charles Stanford has said, when you are a child, Mozart speaks to you as a child—no music could be more simple, more childlike—but when you are a man, you find to your astonishment that this music which seemed child-like is completely adult and mature. At every age, this pure, pellucid day, this intangible transparency, awaits you and envelops you in its unruffled light."—*W. J. Turner, "Mozart—The Man and His Works."*

"It has become customary to treat this, the most sublime of all composers, as a 'rococo artist' and to present his works as the essence of grace and playfulness. Although it is true that he is the composer who solved all 'problems' as it were, before they were even raised, and that he divested passion of all earthly taint, attaining so to speak, a bird's eye view of it, his work, although it is transfigured, ethereal and far from harsh reality, embraces the entire range of human emotions, from the monumental and gloomy grandeur of the supper scene in 'Don Giovanni' to the delicacy of the arias of Zerlina, the heavenly frivolity of 'Figaro' and the detached irony of 'Così fan tutte'."—*Richard Strauss, "Recollections and Reflections."*

—Compiled by Harold Lawrence.

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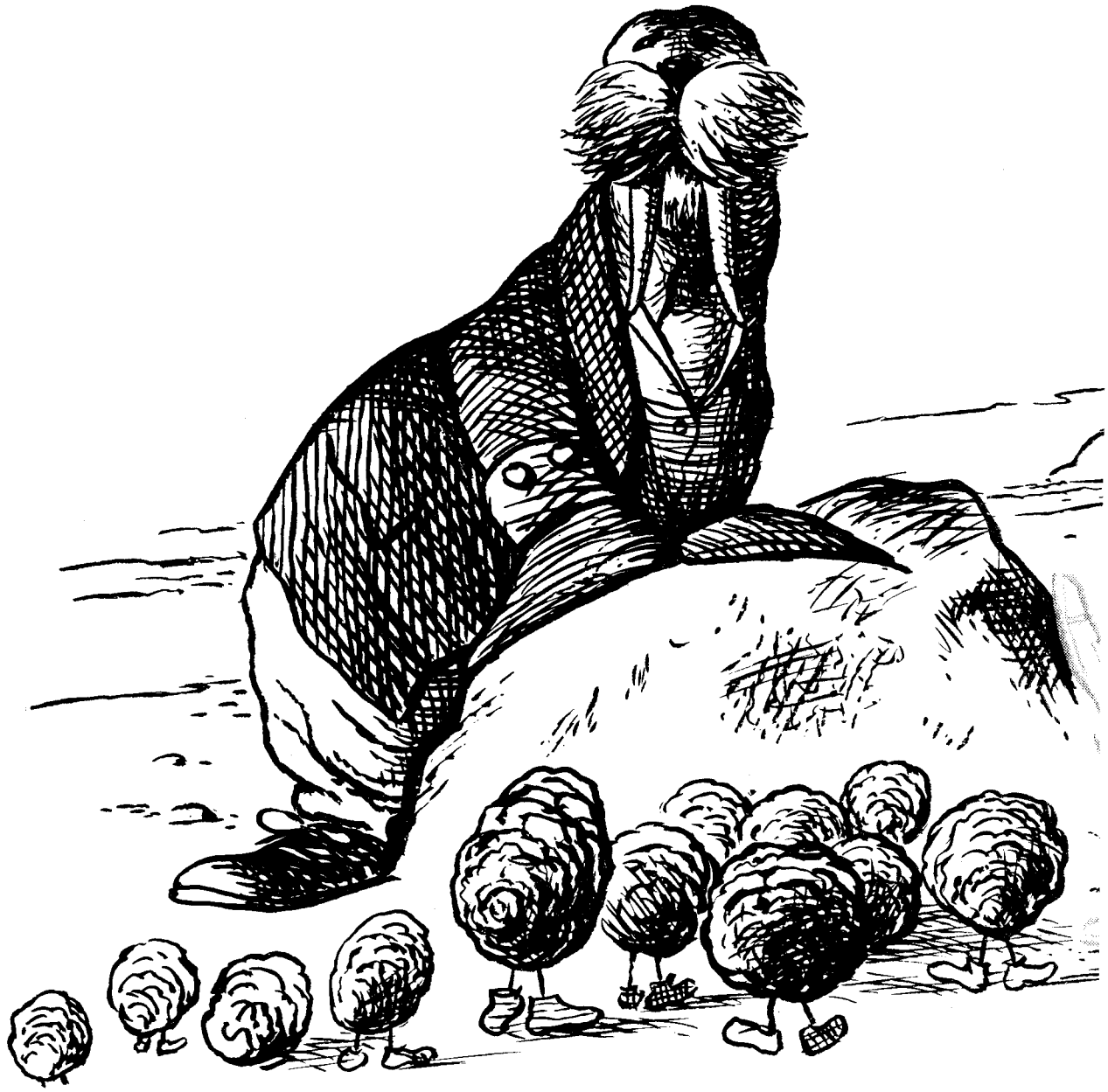
Bergen Evans talks



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Mozart in "Clavierland"

"Mozart was a great keyboard virtuoso."

By ABRAM CHASINS

IN REGARDING himself primarily as an operatic composer with a specialty in the satirically humorous kind, it may well be that Mozart was compensating for his bitter life-struggle by transmuting his ordeals as derisive laughter. In the language of high comedy, Mozart found the most dramatic expressions of gaiety and gravity. Often, too, he speaks the same language in his instrumental music and in none more powerfully than in his crowning instrumental creation, the piano concerto.

Whereas only a small percentage of Mozart's solo piano works are of enduring interest in the concert hall, the majority of his twenty-five concerti are masterpieces, deserving of closer attention than is their due even in a bicentennial year. That is to say, the majority of the concerti based on original matter are masterpieces. It is necessary to make such a distinction because there are seven early works based on creations of others, as well as the two and three-piano works, the concert-rondos, etc.

They ripened, as most significant works of musical history did, through time and experience. Among the experiments are three concertos, conversions of piano sonatos by Johann Christian Bach. They are adorable but childish wonders, as we might expect from a ten-year-old genius, although Mozart reverted to them in later years. The first concerto on original material, K. 175, shows a miraculous seventeen-year-old freeing himself from influences and launched on a phenomenal path. Thereafter, with the exception of the three-piano concerto written for lady-amateurs, Mozart's work is so highly finished that it is often hard to distinguish what is important from what is unimportant. I am tempted to call the music I love important, and that which doesn't thrill me unimportant. Frankly, I frequently yield to the temptation, but immediately remind myself that this isn't criticism. I count myself lucky that the Mozart works I think important are the same as those which have been taken closest to the heart of the public for fifteen decades.

Actually, there is comparatively little within this category in which Mozart was not the creator of sublime music. But even in less inspired moments, he was throughout the founder of a strikingly new and completely successful plan. In these varied forms—for no two are identical—Mozart found instrumental expression for a timeless human experience: the relation of the individual to the crowd. He solved it flawlessly, from sharp antithesis to harmonious compatibility, all with incomparable natural artistry.

It was Mozart, not Beethoven—to whom the credit is often given—who "liberated" the orchestra for collaborations of extraordinary prominence and independence. His innovations emerge so simply, so inevitably, that they seem to be conceptions which had long existed, from which Mozart merely blew the dust of the ages. Gone are all the antagonisms between homophony and polyphony, between unequally balanced forces, tragedy and humor, animal spirits and spiritual ideas. Mozart's piano concertos represent the mature and reconciled formation of all the styles, textures and designs he had encountered, adopted and shaped through his earlier development. For me, the *crême de la crême* are the E flat (No. 9, K. 271), the A major (No. 12, K. 414), the B flat (No. 15, K. 450), the G major (No. 17, K. 453), the F major (No. 19, K. 459), the D minor (No. 20, K. 466), the C major (No. 21, K. 467), and another A major (No. 23, K. 488), the C minor (No. 24, K. 491), the C major (No. 25, K. 503), and the E flat (No. 22, K. 482), which I name last to recall that at its first performance, December 23, 1785, the powerfully pathetic slow movement had to be reprised! Mozart was astounded, as we can be too, at the perception of his Viennese public.

Although everything of significance in a man's music should be evident from the music itself, "should be ain't is," and we find pianists intimately involved with Mozart's music showing a comprehensive inability to extract from it the most obvious facts. Such facts, nonetheless, are the stuff out of which profundities and subtleties arise. However, they are sometimes more strikingly revealed in historical terms.

Unless the reader is lazy or lacking in scholarship (as are too many of our performers), he already knows enough history and owns enough taste to sense that much of what he hears, multiplied geometrically during this mammoth celebration, is not only imperfectly understood but often in flat violation of available facts. Available, that is, to anyone interested in ideas other than his own, and particularly in Mozart's. The Mozart family left a voluminous correspondence which provides detailed accounts of the practises of their time. If the reader has not encountered it, I urge his willingness to accept my word until he can himself attest their validity.

From his glamorous infant-prodigy childhood to the shameful day of his burial in a pauper's grave Mozart was a great keyboard virtuoso. But this meant something quite different than it does today. An understanding of the vital differences might dispel some confusions which still exist.

MOZART'S age was an age of extemporization. The practise continued long enough for Beethoven to say that no one whose extemporizations could not qualify as written compositions, could properly claim to be a virtuoso. The skill was assumed in an era when concerts were principally display-windows for composers, in which they were expected to exhibit not only written works but on-the-spot improvisations. When the youthful Beethoven came to Vienna, he was brought to Mozart who reacted coolly to the boy's playing of some prepared pieces. Not until the prodigy improvised on themes inspired by the master he worshipped did Mozart say, "Keep your eyes on him; some day he will make a noise in the world."

Despite every proof to the contrary

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Mozart's piano style is still believed by an appalling number of players to be miniature. In his brief lifespan Mozart witnessed the decline of the harpsichord and the rise of the piano. During the transition period the clavichord was the common and inexpensive home instrument. By the time Mozart had established his permanent residence in Vienna in the early 1780's, the clavichord had all but vanished from the mansions of the wealthy and sophisticated. Mozart certainly knew all three instruments at various times. But the Mozart correspondence contributes to confusion by his constant use of the word *clavier,* obviously in its generic sense. In the thematic catalogue which Mozart kept during his last years, he writes "Klavier" to designate keyboard works, but in his manuscripts he never deviates from a lifelong habit of writing "cembalo" or "clavicembalo" when he bothers to indicate anything at all.

The mystery clears in his famous letter of 1777 in which he expresses all-out enthusiasm for the "pianoforte." We know that shortly thereafter pianos were fairly available to him wherever he went. Nevertheless from Vienna in 1781, he again writes home "This is the best place in the world for my line of work. This *clavierland.*" He meant "pianoland," and he was ecstatic about the Stein pianos he found, pianos that were substantially like the instruments on which Beethoven and Chopin played. Its sound was anything but a tinkle. Mozart's friends used to ask him to make it "sound like an organ" and he reveled in obliging them.

In the way that every great composer extended the technical resources of instruments, Mozart's piano parts for his concertos are far more difficult than any which preceded them. His devilishly ingenuous piano passages flow along so deftly and so effortlessly, however, that they set the most treacherous trap for the unwary. Woe to the pianist who relies only on his muscles to play them. These passages are the most perilous because everything turns out slightly different from what it appears to be. Pity the poor pianist who discovers only through public disaster how much more difficult Mozart is for the brain than for the hand.

Most of Mozart's great concertos stem from his Viennese period, 1782-1787. Mozart saw his opportunity in this "clavierland" to lie in teaching, in offering subscription concerts to the public as well as in private concerts. The programs for the public events indicate another great difference between his day and ours. Mozart found it possible to include symphonies and quartets and operatic arias which were already public favorites, but what enticed the public to pay the unusual prices was the announcement of some *pièce de résistance.*

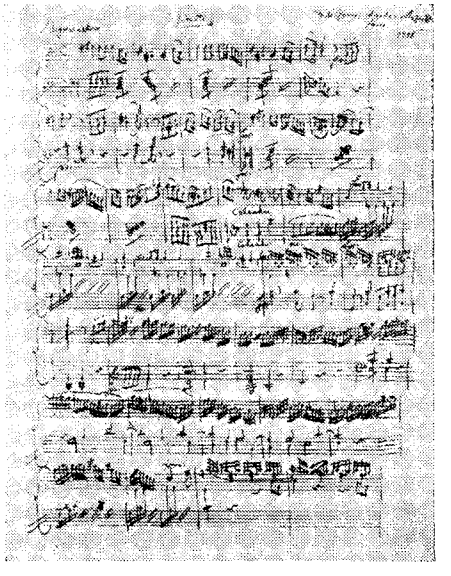
Of the most seductive was a brand new concerto or two, in which the star could also display his prowess as an improviser. An enlightening report is found in "Cramer's Magazin" of March 22, 1783. "Today, the celebrated Chevalier Mozart gave a music academy for his own benefit at the National Theatre in which pieces of his own composition, which were already very popular, were performed. The academy was honored by the presence of an extraordinarily large audience and the two new concertos and other fantasies which Mr. Mozart played on the Forte Piano were received with loudest approval. Our Monarch, who contrary to custom honored the whole academy with his presence, joined in the applause of the public so heartily that one can think of no similar example."

Mozart's piano solos were almost all entirely extemporaneous. In concertos it was primarily the cadenzas which furnished fullest opportunity for spontaneous inspiration. By all accounts, Mozart's were enormously exciting and impressive. Although no one can imagine what they sounded like, there can't be much doubt that they were far more thrilling than all but a few of his written cadenzas. Obviously, even for Mozart, the slow, complicated process of musical notation hampered the flood tide of the extemporary style.

This brings up the most hazardous aspect of performing Mozart piano concertos, for it was not only in the cadenzas that Mozart improvised. He left many pages in skeletonized form, as in the coda of the middle movement of the A major concerto K. 488. He left many more such examples: the extreme case is the solo portion of the Coronation Concerto, K. 537 which is little more than a sketch throughout. Mozart notated the solo parts of his piano concertos as sketchily as he wrote the orchestral parts scrupulously. Manifestly, he ornamented his solos, and otherwise gave them the breath of spontaneous life. This should surprise no one who has observed the word "semplice" years later in Beethoven as a warning not to add embellishments. Still later we find the words "senza ornamenti" showing up even in Chopin!

The Mozart stylist understands that the autograph scores of Mozart's piano concertos (only four were published in his lifetime) are definitely not the authoritative record of what Mozart actually played. When his pupil Hummel edited eight of them, he scarcely left a bar of the piano writing untouched. We don't have to agree with one note of Hummel's versions, but we would be obtuse not to recognize that Hummel knew a lot of things we don't, and he corroborates the evidence that Mozart left his scores incomplete.

Hummel, of course, wrote his own cadenzas. I know what he was up against from my own feeble and frustrating attempts. Certainly Hummel's are considerably better than some nineteenth and twentieth-century cadenzas which sound like cavalcades of music from the composer's time onwards, and far more interesting than some of Mozart's, as for example the dull and perfunctory cadenza he handed us for the first movement of K. 488. I don't pretend to have any solution to the problem. But it is a real one. All I can offer is the sad comment that we are indeed far from that age in which instrumentalists and singers were judged no less by their ability to embellish a score, as by their capacity to estimate and interpret what should be left intact. It is a lost art. Our pianists have swung the pendulum so violently as to boast of their precise adherence to the text, no matter how demonstrably false this attitude shows itself to be (see p. 46). In another area, improvisation has become purely a phenomenon of the popular folk music (jazz) where those who play only "as written" are rightfully scorned.

In the great music that Mozart did set down, complete or incomplete, it is impossible to overestimate the power and extent of his ideas. He paid a high price for his mission on earth, but his masterpieces transcend all earthliness. Every generation since has seen more in Mozart. That makes ours the most immensely enriched.

First page of the Sonata in F minor (K.310).

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MOZART ON THE VIOLIN

Heifetz at his American debut (1917).

By JASCHA HEIFETZ, *a discussion with Albert Goldberg, music critic of the* Los Angeles Times.

ALTHOUGH Jascha Heifetz disclaims being a specialist in Mozart—or in any single composer, for that matter—the works of the Salzburg master have always held an important place in his repertory. Some of his earliest American successes are identified with one or another of the violin concerti, and his recorded versions of both the A and D major—early electrical and more recently in the improved techniques—are cherished by music-lovers the world over. His recital programs have regularly offered a sampling of the great Mozart works of this literature, and he has lately recorded, for imminent release by RCA Victor, the B flat (K. 378) and the B flat (K. 454) with Brooks Smith, his present pianist.

Has the bicentennial year inclined him to any special Mozartian effort? Actually, because Mr. Heifetz feels that the tendency is to overplay the music of a composer during such a period as the current Mozart observances, he is not including more than a usual amount of that composer's works on his programs this season. "Good performances will not spoil a composer's reputation," he said in a recent conversation at his California home between concert appearances in the East and Midwest. "It is those between bad *and* good that will do the damage. But Mozart is fairly well protected from bad performances—his music is too difficult to tempt the performer not properly equipped."

The greatest problem a violinist encounters in playing Mozart is the ornamentation, Mr. Heifetz thinks. "I have read all the books on the subject including Leopold Mozart's 'School of Violin Playing'," he said, referring to the authoritative work of the great composer's father, himself an outstanding pedagogue of the instrument. "But many of the ornaments I find unplayable as written. One must use the text as a basis, and then make up one's own mind when to disregard it."

As between the many extant editions of Mozart, he prefers "those that have been least tampered with." Whenever possible he has acquired photostatic reproductions of the originals. Even so, he says, "the original has to be interpreted. You have to use common knowledge and instinct, and, finally, whatever taste you may possess."

The fact that Mozart was essentially a pianist rather than a violinist is revealed in some of his writing for the stringed instrument, Mr. Heifetz believes. But he points, too, to the evidence that many of the great violin concerti—by Beethoven, Brahms, Mendelssohn, Glazounoff—were written by men to whom the violin was a secondary interest.

"There are some traces of a piano style to be found in Mozart's violin music," says Mr. Heifetz, "but in most cases he found a happy medium. He was a genius and knew by instinct what was right. Of course, as his father was a violinist he heard a lot of violin playing when he was growing up, and he was certainly an able violinist himself." Mr. Heifetz notes, too, that "in some of the string quartets there are passages more difficult than any to be found in the concerti or sonatas. And in some of the sonatas Mozart solved the problem of balance between the violin and piano better even than Beethoven did."

"On the whole," said Mr. Heifetz, "Mozart's writing is very violinistic, but it is never easy. It all sounds, if you give it a chance. But you must play the music as written without adding any outside interpretation. The places that look, or even sound, easy are the really hard ones. You can't cover up very well. Simplicity and openness are the essentials. When you begin to add to it, or do more than is indicated in the music, then you get into difficulties. There must be sentiment without sentimentality. It is easy to underdo the sentiment and overdo the sentimentality. Mozart was a human being who wrote music that is full of sentiment. At the same time, it must sound direct, the way a child is before growing too old."

Regarding the proper interpretation of Mozart, Mr. Heifetz recalled an occasion when he was playing the D major concerto with Sir Thomas Beecham, and the conductor was instructing the orchestra on the proper way to play a *tutti* in the slow movement. "It must be simple," he explained. "It should sound innocent, like a breath of spring. It must float on the air like a voice from another world." At this, it was evident from the baffled looks on the faces of the players that something was amiss. "Well," said Sir Thomas, "anyway, play it *legato!*"

As a general rule, Mr. Heifetz cautions interpreters of Mozart's violin music to change the bow as little as possible in the long phrases. "You must think like an oboe player," he says. "If you take a breath in the wrong place you change the line and destroy the feeling. But, in a fast phrase, take it any way you please, as long as it comes out right. As Professor Auer used to tell us 'Play it with your nose, if you like—but make it sound!' "

"Mozart Enfant," by Ernest Barnas.

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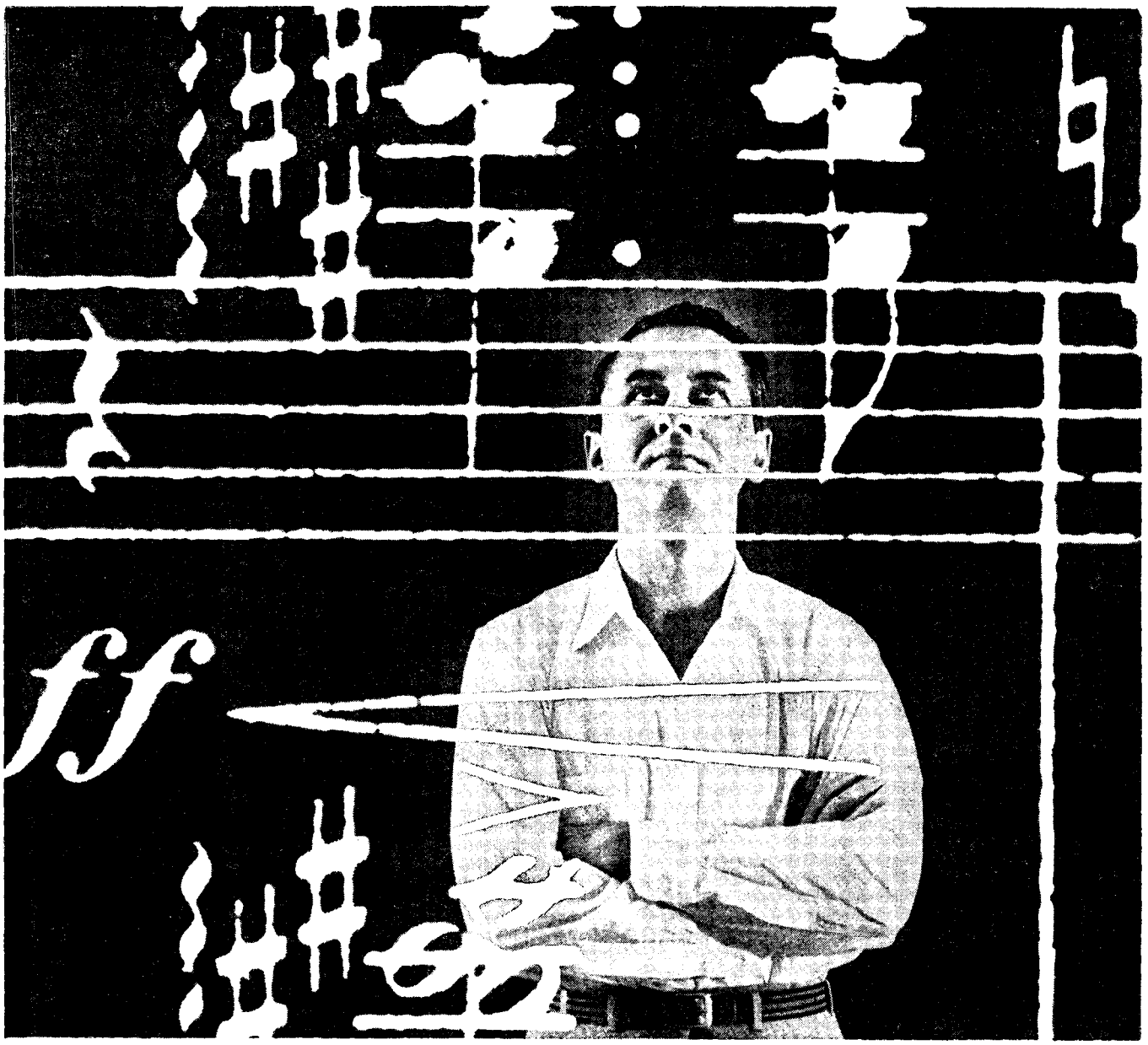
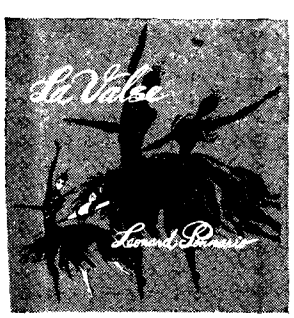


PENNARIO: he dared it alone



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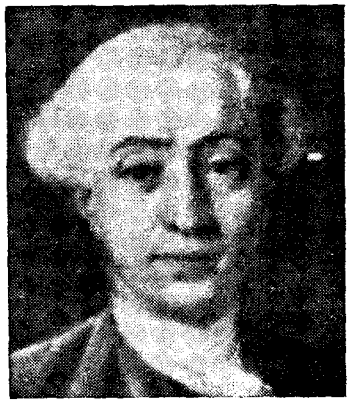
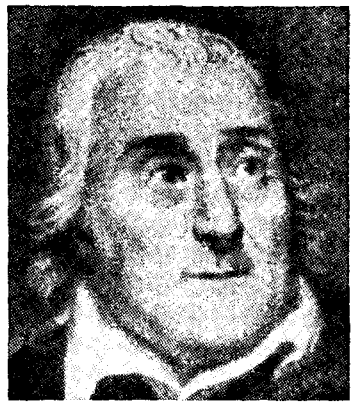
Casanova and "Don Giovanni"



Casanova.



Da Ponte.

By PAUL NETTL, *celebrated musicologist, now associated with the University of Indiana.*

OF ALL the great figures of the eighteenth century, there is probably none that we more instinctively associate with the hero of Mozart's opera "Don Giovanni" than Giacomo Casanova. It is, indeed, one of the most curious coincidences in the history of art that this man, who was the incarnation of Don Juan in real life, should not only have been alive, but even have been in Prague when "Don Giovanni" was first produced in 1787. To find an appropriate parallel we almost have to imagine Hamlet rising out of his grave to be on hand for the first presentation of Shakespeare's great tragedy in London. Yet the extraordinary connection between Casanova and "Don Giovanni" is one which no historian of music has yet investigated seriously.

I still vividly recall the thrill I experienced years ago (1924) on discovering just how unusual this connection was. It was while I was searching through the Casanova papers that are stored near the little Bohemian town of Dux (northwest of Prague), in the castle of which the great Italian adventurer spent his last thirteen years as the librarian of Count Waldstein. At the time I visited Dux his papers were watched over by a vivacious little man called Bernard Marr, who, besides being a machine manufacturer, was a fanatical cabalist and admirer of Casanova, and had given such noted writers as Arthur Schnitzler, Stefan Zweig, and Max Brod invaluable information. Among the handwritten manuscripts that Marr showed me were two of quite exceptional interest. On examining them closely I realized that they were nothing less than a revision of part of the libretto of "Don Giovanni." It was apparent that Casanova had managed to study the libretto in detail, and that he had set out to revise some of it, or even to rewrite it entirely for Mozart or some other composer. This posed a fascinating riddle—just how had Casanova succeeded in getting hold of the text, and why had he done so?

The Casanova archives, which are now stored at Hirschberg, near Dux, are full of letters from Da Ponte, who bombarded the old Chevalier with accounts of his travels and with requests for aid and advice right up to the year of Casanova's death in 1798. There was even a time, in 1792, when Da Ponte, who was then in London and very much down on his luck, tried to get Casanova to procure him a sinecure from his own patron, Count Waldstein; a request which Casanova answered with characteristic cynicism by advising Da Ponte to live off his newly married wife's income. Furthermore, Da Ponte's memoirs, which he wrote in New York (after an unusual career as a grocer, distiller, language teacher, professor at Columbia, boarding-house owner, and impresario) contain a number of references to his old friend Casanova, whom he obviously considered one of the most remarkable men he had ever met.

To appreciate the extent of this influence it is necessary to know something of the background of the two men. Both were originally Venetians and began by leading somewhat parallel lives. Both belonged to that class of Italian adventurers who lived off their native wits and who could be found in the eighteenth century in all the royal courts and noble circles of the great European capitals. At one moment they would be living the life of cavaliers, driving about in four-horse carriages, throwing lavish parties, and moving in the company of beautiful women, only to find themselves in the next without a penny and forced to borrow from some old friend the money with which to pay for the previous night's lodgings. But with all this there was one important difference: Casanova was born in 1725 and was twenty-four years senior to Da Ponte, who was born in 1749, so that it was natural that the first should be a model for the second, rather than a contemporary rival.

In his memoirs Da Ponte tells us that he first met Casanova in 1777 in the palaces of the Venetian noblemen, Memmo and Zaguri, both of whom were patrons of the arts. At the time that Casanova and Da Ponte were living there Venice was at its most bewitching, and both revelled in the frenzy of its masked carnivals and nocturnal festivities. Like Casanova, the young Lorenzo da Ponte had originally been destined to become an *abbé* in the Church, but he was soon expelled from the seminary he was teaching at for having written some public verses inspired by Rousseau. Even before his expulsion, however, his morals had run aground on the tempting reef of Venice's loose, glittering life, and his vow of chastity and celibacy had not restrained him from indulging in numerous love affairs and seductions. Once freed of his sacerdotal bonds he gave free rein to his amorous inclinations, and it was here, in a Venice where Casanova was Don Giovanni in the flesh that Da Ponte imbibed that rich erotic atmosphere which he later depicted with such mastery in Mozart's opera.

While Da Ponte's adventures in Venice were not as sensational a Casanova's, they were basically no so different. It was not long, indeed before the gay city grew too ho for both of them. Thanks to the ac count of it he gives in his memoir Casanova's story of his imprisonmer in the Doge's Palace and his escap over its leaden roofs has becom world-famous. What occasioned it w his arrest by the Venetian Tribun for spreading a tale about an affa between a nun and the French Ar bassador (who later became Cardir Bernis). Da Ponte's departure fro Venice was not as dramatic, but

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too was arraigned for trial and had to flee the city.

After passing some time in various European cities Casanova and Da Ponte met again in Vienna. In his reminiscences Da Ponte says that Casanova stayed several years in the Austrian capital, "though neither I nor anyone else knew what he was doing there, or what he was living on; I conversed with him frequently, and on every occasion he found my house and purse open to him. Although I could approve neither of his principles nor of his way of life, I nonetheless paid great heed to his counsels and precepts which truly—I perceive it now—were of the highest value, golden rules which I unhappily too little followed and from which I could have drawn the greatest advantage had I but put them into practice. . . ."

The importance which Da Ponte here attaches to Casanova and to his advice is an eloquent tribute to the older Italian's influence over the younger. But the friendship which ripened between them in Vienna is of special interest for another reason which has a direct bearing on the later composition of "Don Giovanni." In his memoirs Da Ponte relates how one day, while he was strolling along a street in Vienna with Casanova "I saw him suddenly knit his brows, gnash his teeth, and begin to turn and twist, and uttering a yell and throwing up his hands to Heaven, rush away from me and hurl himself furiously upon a man he appeared to know, shouting at the top of his voice, 'Assassin, now I have caught you!'" The "assassin" turned out to be a former servant of Casanova's called Costa, who for many years had been his companion and friend. But one day in France, immediately after Casanova had cheated an aging Marquise out of a small fortune in gold and jewels by administering a dose of laudanum in place of the magic elixir of life that he had enthusiastically promised her, this servant had decamped with the booty and not been seen again. Following the uproar in the street caused by Casanova's assault on him, Costa, who had now become the valet of a Viennese nobleman and something of a "poet" on the side, disappeared into a coffee-house and sent Casanova a poem of six lines:

Casanova, make no fuss
You stole and I did too.
You were the master, I the pupil
I learned your trade too.
It was only tit for tat,

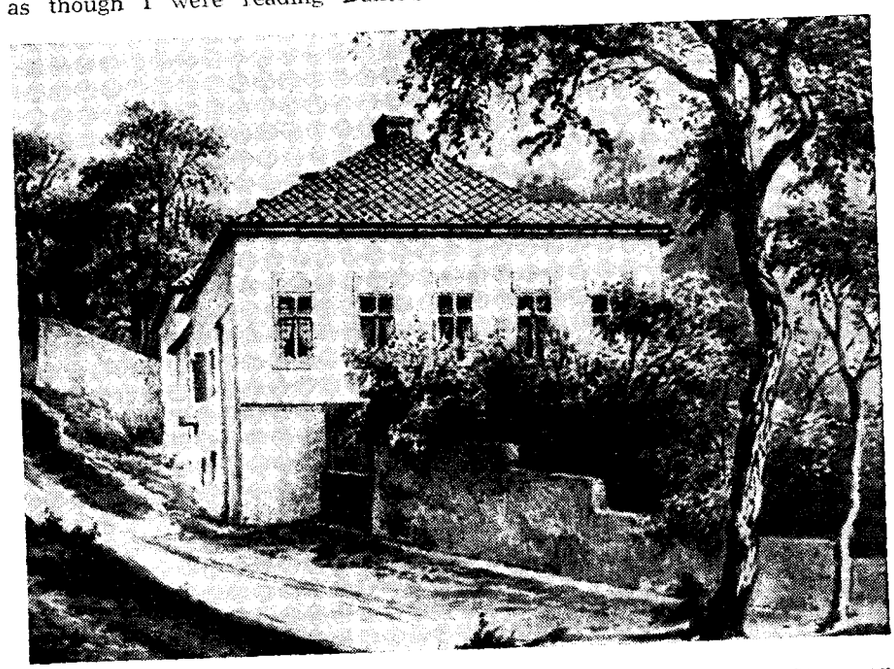
This incident is significant not only because it shows us another facet of Casanova's many-sided and versatile personality, but also because Da Ponte witnessed it personally. For this same Costa, the servant who had learned his master's tricks so well that he could one day use them against him, was destined to be the living model for Don Giovanni's servant, Leporello (rather different than Signarelle of Moliere's "Don Juan").

The choice of Don Juan as the subject for a new opera in Prague was Da Ponte's—so at least he tells us in his memoirs. Mozart, at any rate, was enchanted with the idea from the start. The theme, as it happened, was very much in the air. Though the Italian poet Goldoni had tried to make fun of the Don Juan legend some fifty years before by writing a dramatic extravaganza called "Don Giovanni Tenorio o sia Il Dissoluto," the story of the dissolute hero from Seville had remained a popular one with the Italian stage. In fact, in the very year that Mozart and Da Ponte received their new commission, the Italian librettist Bertati and the composer Gazzaniga had written an opera on the Don Juan theme entitled "Il Convitato di Pietra." First put on for the Venice carnival in February 1787 it had been an instantaneous "hit" and had conquered all of Italy in months, even though Goethe, who saw it during his trip to that country, thought it ridiculous.

DA PONTE may have been of the same opinion, for he set out to do better. He even undertook to write three operas at once, and with typical verve he told Emperor Joseph II: "I shall write at night for Mozart as though I were reading Dante's 'Inferno'; I shall write in the morning for Martini, and that will be like studying Petrarch. The evening will be for Salieri, and that will be my Tasso." The Emperor seems to have been amused by this scheme, though he doubted that Da Ponte could carry it out. In fact, of course, and notwithstanding Da Ponte's verbal flourishes, "The Divine Comedy" was only a minor source of inspiration to him in writing the text for "Don Giovanni." To get in the right mood he set a bottle of Tokay on the right side of his desk and a Sevilla snuffbox on the left, and set out to work twelve hours a day, stopping every now and then to revive his poetic inspiration by carrying on an affair with the sixteen-year-old daughter of his housekeeper. He also helped himself liberally to whole chunks of Bertati's script, including the famous "Catalogue aria," in which Don Giovanni's servant lists his master's numberless seductions. But as he did so the vision of his old friend, Casanova, and his servant, Costa, might have hovered before his eyes and have inspired him to transform Bertati's pallid figures into the lusty, flesh-and-blood Don Giovanni and Leporello which, thanks to Mozart's music, have become for opera what Don Quixote and Sancho Panza are for literature.

After completing the text in Vienna Da Ponte arrived in Prague early in October to oversee the final preparations. He remained there a few days and was present at a number of rehearsals held at the National Theatre. But before the opera could be produced he was forced to return

(*Continued on page 55*)



The Villa Bertramka, Prague, where Mozart put the finishing touches on "Don Giovanni."

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MAHLER, WAGNER, AND MOZART

By IRVING KOLODIN

WHEREVER one turns in a consideration of Mozart and his interpreters at this time (anniversaries are often occasions for summing up trends) it becomes apparent that a new way of singing and playing his music has evolved in the last half century. Abram Chasins notes it in his comments on the piano concerti (page 40), Philip Miller alludes to it in his record survey (page 48), and it even comes into Paul Nettl's discussion of "Don Giovanni" (page 44). The art of improvisation has vanished (as, for example, it might have in jazz had there been no records to preserve the influence of an Armstrong, a Hines, a Teagarden), and there seems no ready way in which it can be recaptured.

As in almost every art movement, the real gradually gave way to the artificial, the genuine to the synthetic, the expressive to the corrupt. Those examples of decoration which seem so quaint and tasteless today in the recordings, say, of Battistini or Melba were the end product of the reasonable latitude allowed singers in Mozart's time. Presumably *they* embellished within a framework of style and expression. As those who had direct contact with the composer died away, liberty—as will almost always happen—began to be confused with license, the singer's whim became paramount, the conductor regarded as providing "an accompaniment" to this or that performer's pyrotechnics.

Plainly this was a misreading of the values Mozart wrote into his great opera scores. Quite as plainly, it is not the way his operas are performed today in the leading theatres of the world, whether Vienna or London, New York or Salzburg. Someplace along the way a revaluation took place, a new influence asserted itself, a fresh insight was applied to the problem. Lacking contact with a durable tradition of embellishment and improvisation—such as might have been provided by authentic recordings—someone decided that *the* durable element, after all, was the score, and the closer the composer's written intentions were honored the less conspicuous would be the absence of his unwritten ones. Who that might be, and under what circumstances, would be an absorbing footnote to our present appreciation of some of the composer's greatest works.

Mahler at the Vienna Opera (1901).

So far as the history of Mozart performance at the Metropolitan is concerned, the evidence is clear that the transformation occurred in the first decade of this century. Despite the attractions of the famous "ideal" and "all-star" casts of the Nineties—the tenor de Lucia, for all his celebrity, was rated a "miserable" Ottavio by one New York critic—such works as "Don Giovanni" and "Zauberflöte" (more often than not given in Italian as "Il Flauto Magico") were little more than demonstrations of vocal capacity, however gorgeous. It was rarely possible to have the three stage bands in the Ballroom Scene of "Don Giovanni" playing together (not infrequently they were not even included in the *mise-en-scene*), and it became customary to speak of the "inescapable" repetition of the "Letter Duet" in "Figaro" when it was sung by Eames and Sembrich (1898). To save face, the artists even invented a piece of business in which Sembrich, as Susanna, held up the paper to show the audience that it had become blotted and would have to be re-written, and of course, resung!

About the same time Bernard Shaw in London was complaining bitterly about the nature of Mozart presentations in Covent Garden. This was not in the least surprising, for what London heard in its "season" (late spring) was close kin to what New York heard in its. Speaking of so highly-rated a Don as Victor Maurel, he wrote (in another Mozart anniversary year, marking the hundredth anniversary of the composer's death, in 1891) "I am sorry to add that alterations of Mozart's text were the order of the evening, every one of the singers lacking Mozart's exquisite sense of form and artistic dignity. Maurel, though he stopped short of reviving the traditional atrocity of going up to F sharp in the serenade, did worse things by dragging an F natural into the end of 'Finch han dal vino,' and two unpardonable G's into the finale of the first ballroom scene . . . there by anticipating and destroying the climax 'Odi il tuon' from the sopranos. Madame Tavary still clings to that desolating run up and down the scale with which she contrives to make the climax of 'Non mi dir' ridiculous; and Monariol, unable to evade 'Il mio tesoro' by omitting it like 'Dalla sua pace,' did strange things with it in his desperation."

Even as these things were happening, however, a counter-influence was coming into existence, a new force being born. It took some time, of course, to become even locally effective, and much longer to spread over Europe and into America. But, considering that it turned around nearly a century of abuse of these great works, and created a wholly new artistic atmosphere for them, it is not too much to say that it traveled if not with the speed of light, at least with more than the usual speed of enlightenment.

Oddly enough, the vital check point seems to be the same year of 1891. The witness of value was Johannes Brahms, himself something of a Mozartian (he edited the "Requiem" for publication, among other things). He was visiting in Budapest in January of that year, and well-meaning friends insisted that he should visit the opera. Came an occasion when "Don Giovanni" was due for presentation, and the local enthusiasts renewed their urgings. "Nobody can interpret 'Don Giovanni' for me," he protested. "That is music which I can enjoy only if I sit down and read the score to myself." Finally, however, he consented to go. As the performance progressed, ill-will turned to plea-

(*Continued on page* 68)

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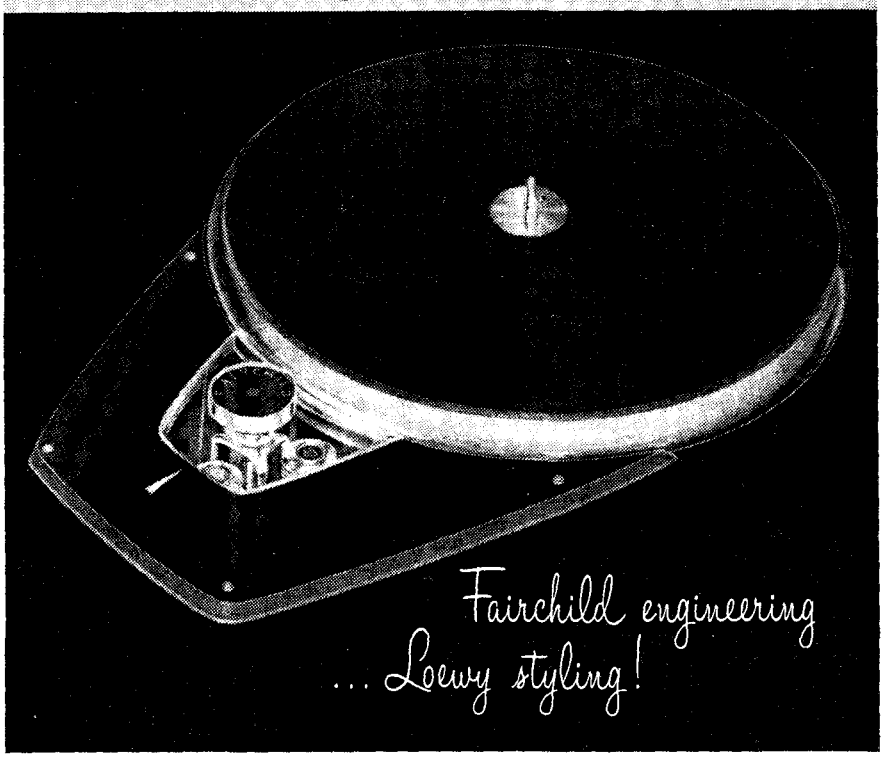

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Fifty Years of Mozart on Records

By PHILIP L. MILLER, *author of "The Guide to Vocal Music on LP."*

MOZART has not always rated so near the top with record enthusiasts, nor, indeed, with the makers of records as he has lately. In the early days projecting into the horn was such an ordeal that, I suppose, the added responsibility of such exacting music was too much for the performing artists. It is easy to imagine many a master discarded because of the artist's shock on hearing a disheartening playback. For the early acoustic recording never flattered a performer, and Mozart has a way of showing up inadequacies. Even so accomplished a singer as Marcella Sembrich fell short of vocal perfection in her recording of "Batti, batti," and the two Mozart selections left us by the great Patti would not in themselves account for her celebrity. To be sure, Sembrich was a forty-eight-year-old Zerlina when her familiar record was made, and Patti first faced the horn at sixty-two. But Lilli Lehmann, an exception to all rules, made at fifty-nine a "Non mi dir" and a "Martern aller Arten" that remain all-time standards.

Another possible reason for Mozart's slow start was the importance of his orchestra, the inability of the reproducing apparatus of those days to catch instrumental colors. The first vocal records were accompanied on a not too carefully chosen piano, too frequently out of both tune and repair. After some experimenting the Victor Company announced in 1906 that from now on all operatic records would be orchestrally accompanied, and that earlier discs would be remade by the new improved process. Ironically, the improved records sound today for the most part less impressive than their predecessors, for the voices are not so forward in reproduction, the total effect is less clear. As for the "orchestra," of which the makers were so proud, it was a small scratch affair made up of the instruments best calculated to reproduce well. Not until the electrical process (introduced in 1925) was upwards of five years old did the producers of discs concede that the way to perform an aria was according to the composer's specifications.

There are, therefore, several large grains of salt to be taken with early recordings of Mozart. We must not expect realism, as we expect it in these days of hi-fi, and we must accept the fact that if a singer's voice sounds at all well in reproduction it was certainly much better in actuality. What is most valuable is what we can learn about tradition and style, though even here a word of caution is in order. Some singers took easily to recording in those days; others did not. Caruso was a natural; so were McCormack and Alma Gluck. Sembrich, however, confessed in later years that she never got over horn-fright when she recorded, and this we can believe when we listen to the results, admirable as some of them are. The problem of timing could also undo a singer's best intentions. Sometimes, when an aria was too long, the solution was simply to go through it as fast as possible, which might mean a sacrifice of phrasing as well as of rhythmic poise. More subtly, the recording engineer could reduce the speed to get more music into the grooves. A recording made at 74 rpm, or 72, or 76, played back at 78, would naturally have increased brilliance and inevitably it would be raised in pitch. Conversely, a disc recorded at 80 is certain to sound logy and dispirited at the normal speed. Today we speak inclusively of 78s, but even into the electrical period the so-called "standard" speed was as movable as the European Do. We must not, therefore, judge an old record until we know the speed is correct, and too often there is no better guide than our ears in establishing this. Most of the time, to be sure, all things being equal, singers are content to accept the composer's judgment in the matter of key signatures, so we may begin by tuning into the original pitch. But we cannot depend on this.

In matters of tradition historical records have their greatest value. How did singers of the turn of the century handle problems of phrasing? When, where and how did they introduce the *appoggiatura?* To what extent were they concerned with the words they sang? How nearly did they approach the ideal balance between the purely musical *bel canto* and the dramatic expression? These certainly are all-important questions for which we may well seek answers. In our seeking we can establish the fact that singers varied then as much as they do now. The standards of vocalism were unquestionably higher but were by no means consistent. So far as vocal material goes, there is an abundance in any generation.

Through all, certain recordings have stood out as important when they were new, and many of them remain so years afterwards. In the Mozart repertory there are such landmarks. Occasionally a performance is truly historic, regardless of the quality of recording. And some remain as curiosities.

I have not found it possible to be perfectly consistent in dating the recordings on this list. As so many of them have American numbers they are most often dated by their American release, though in some cases by the year of recording.

1903

"DON GIOVANNI": *"Serenata; "Finch' han dal vino," Antonio Scotti, baritone, with piano, Columbia 1207.* As the only Mozart recording in the original issue of American-made celebrity records, Scotti's performance takes the lead in our lists. This artist was among the most famous Dons of the early 1900s, and his singing of the two well-known passages would merit attention in any case, though he later recorded both for Victor under more favorable conditions. It is notable that Scotti's *legato* is admirably shown in the Serenata, and that his *tempo* "Finch' han dal vino," is fast, though not so headlong as we have become accustomed to. He adds a high note at the end.

"LE NOZZE DI FIGARO": *"Non più andrai." Sir Charles Santley, basso, with piano, G & T 052000.* This rarest and most sought-after souvenir of the long-favorite artist was recorded when he was a mere sixty-nine (he made a series of records about a decade later!). The singing here is amazingly vital and tonally far better than we might expect. Not the least attraction is the inclusion of the preceding recitative. After many years of what amounted practically to non-existence, the recording has a new life in an LP recital produced by Ross and Court of Canada.

1905

"DIE ZAUBERFLÖTE": *"Possenti numi"; "Qui sdegno non s'accende" Pol Plançon, basso, with piano, Victor 85042, 85077.* Though sung in Italian and piano accompanied, these great arias from one of the most German of operas were sung by Plançon with a noble dignity that set a standard. For pure and limpid *legato* I know of nothing to surpass these performances. It should be noted, however, that the correct speed for playing the first of them is 76 rpm, while the second should revolve at 80. [When *Possenti numi* was reissued in Victor's Heritage Series in th late 40's some critics coming on it for the firs time expressed disappointment, partly, I fe sure, because they never heard it in corre pitch.]

1906

"LE NOZZE DI FIGARO": *"Aprite un p quegl' occhi'," Giuseppe de Luca, baritone, wi piano, Fonotipia 39941.* This was for many yea *the* recording of this difficult aria. Though h Metropolitan debut was still something li nine years off, the baritone was in his prim already an outstanding Figaro. There exi as electrical recording of the aria made his Town Hall recital in 1947, which sho him still the artist. But it is the early d that gives his full measure.

1907

"DON GIOVANNI": *"Finch' han dal vin Francesco d'Andrade, baritone, with pia*

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Parlophone 323. The celebrated Don of the historic casts assembled by Lilli Lehmann for the Sazburg Festival of 1906 made a series of records the following year, none of which was issued at the time. One wonders why. Here is a superb performance, with recitative, of the brief but taxing test-piece. As Battistini had done before him in his 1903 Warsaw recording (an altogether less Mozartean delivery) d'Andrade responds to the applause of his studio audience with a couple of encores.

"DON GIOVANNI": *"Non mi dir," Lilli Lehmann, soprano, with orchestra, Odeon 50396, 50399.* The great Donna Anna herself left us a number of priceless souvenirs. To be sure the voice of the fifty-nine-year-old prima donna was past its first blush, while the art of recording only too obviously was not. Still,

Lilli Lehmann.

stylistically her delivery is superb and worthy of study by all aspirants to the cruelly difficult role. I have yet to hear the coloratura of the second part of the aria sung from the opera stage with comparable mastery or assurance. Again a word of caution is in order regarding pitch. Originals of this disc should be played at 73. Eterna has made the recording available on LP.

••

"DIE ENTFÜHRUNG AUS DEM SERAIL": *"Martern aller Arten"; "Ach, ich liebte," Lilli Lehmann, soprano, with orchestra, Odeon 80005, 80008.* Here is another object lesson. The combination of so full and powerful a voice as hers must have been (we can only get an inkling of that from her records) and such dazzling technical facility, is something that rarely happens. And this from a lady of her years! The correct speed is 73 rpm.

••

"DIE ZAUBERFLÖTE": *"Gli angui d'inferno," Maria Galvany, soprano, with orchestra, Victor 87059.* This famous performance is an abiding example of what was wrong with the sense of style of many a "golden age" singer. A pity that so much real technical accomplishment should have been used to falsify Mozart! In fairness it should be said, however, that though it is always amusing to play this Queen of the Night as parlor pastime, she is unnaturally high, fast and shrill at 78. But even at the proper 73 it is all a bit too much, and of course nothing can excuse the flute *cadenza* at the end.

"LE NOZZE DI FIGARO": *"Voi che sapete," Nellie Melba, soprano, with orchestra, Victor 88067.* There are two "takes" of this selection, bearing the same catalogue number. In 1910 Melba remade most of the arias she had recorded in 1907, with "improved" orchestra. The later version of *Voi che sapete*, with its extraneous high note at the end, has been well-known down the years. I find the earlier and rarer one more interesting, because in it she follows the score.

"DON GIOVANNI": *"Là ci darem la mano," Emilia Corsi, soprano; Mattia Battistini, baritone, with orchestra, Victor 92024.* Chief interest here lies in the long piece of recitative preceding the duet. Battistini, the master of *bel canto*, here gives a lesson in style.

1908

"DAS VEILCHEN," *Leo Slezak, tenor, with piano, Gramophone Pre-Dog 4-42228.* Slezak, the great Otello of his day, could attune his sizable voice to intimate Lieder-singing. He made other good Mozart records, but this one is particularly ingratiating.

"LE NOZZE DI FIGARO": *"Sull' aria," Marcella Sembrich, soprano, and Emma Eames, soprano, with orchestra, Victor 95202.* Henry T. Finck wrote of Eames, as the Countess, "When she and Sembrich sang the letter duo of this tuneful comic opera it was almost impossible, with eyes closed, to tell which of the two happened to sing, so amazingly alike in timbre and golden purity were their voices." The recording gives at least a strong hint of what he was describing, though the realism is something less than total. I have often wondered, whether the leisurely *tempo* of the performance in any way reflects Mahler's ideas, as he was the Metropolitan's "Figaro" conductor at the time.

"LE NOZZE DI FIGARO": *"Crudel, perchè finora," Emma Eames, soprano, Emilio de Gogorza, baritone, with orchestra, Victor 89023.* The singing of this ravishing duet by these two artists is to me not only fascinating in itself, but endlessly revealing of the liberties taken by important singers in the old days. The melodic lines of Mozart certainly need no embroidery, and there will be plenty of listeners today unwilling to accept the graces added by Eames. And they will probably squirm the first time they hear the high ending indulged in by both singers. The appoggiatures supplied by de Gogorza are less debatable—though I have never heard any other baritone sing them this way—for we either accept this tradition or we do not. Still, after all is said and done, these two great artists prove to my satisfaction that embellishments are not altogether to be condemned, provided they are executed with so much grace.

"DON GIOVANNI": *"Là ci darem la mano," Geralding Farrar, soprano, and Antonio Scotti, baritone, Victor 89015.* Bauer in his "Historical Records" lists two "takes" of this duet, the first recorded January 11, 1908, the second October 4, 1909. Though the 1909 version must be the one known to me, the first is more properly the landmark. Here is a model for all singers of this music, with the soprano at her very best, the baritone at his most insinuating. The way in which Scotti intensifies the repeat of the opening phrase by adding *portamento* is worthy of study.

1909

"LE NOZZE DI FIGARO": *"Crudel, perchè finora," Geraldine Farrar, soprano, and Antonio Scotti, baritone, Victor 89027.* In contrast to the Eames-de Gogorza version, this performance will meet modern stylistic standards as well as it did the traditions of its day. Here is the same suave vocalism I have admired in *Là ci darem*, the same fidelity to Mozart's printed score.

Antonio Scotti.

"LA CLEMENZA DI TITO": *"Parto, parto," Ernestine Schumann-Heink, contralto, with orchestra, Victor 88196.* This is Schumann-Heink's only Mozart record, and by all odds one of her finest discs. The aria was a concert warhorse with her; she sings with magnificent authority as well as the purest kind of vocalism. The only possible regret is that the aria is cut to fit into the twelve-inch time limit, so that we hear the dazzling *cadenza* in the *allegro* section only once.

1910

"LE NOZZE DI FIGARO": *"Porgi amor," Johanna Gadski, soprano, with orchestra, Victor 88275.* Of the many recordings made of this taxing air this is the earliest I know to which we can apply the word great; on its musical merits I would rate it very near the top of the entire list. Gadski was known in Europe as a Mozart singer before she came to this country. She introduces a very effective *appoggiatura* toward the end, which has rather spoiled my ears for the usual literal reading.

••

"DIE ZAUBERFLÖTE": *"Der Hölle Rache kocht in meinem Herzen," Frieda Hempel, soprano, with orchestra, HMV DB 365.* Hempel was one of the great Mozart singers of the present century, and her Queen of the Night was a feature of Metropolitan performances during the 'teens. For some reason this magnificent recording was never issued in this country, though available on import from England. Purists will take exception to a few extra high notes (Mozart's quota of F's was not enough for Hempel) but I defy anyone to show me another performance to match the combined vocalism, characterization and drama of this one.

"DON GIOVANNI": *Leporello's aria, Marcel Journet, basso, with orchestra, Victor 64150, 74191.* Journet's Leporello was shrewdly characterized but not overdone. He came back to the aria in the early days of electrical recording, but naturally the voice was fresher when this version was made.

1911

"CONCERTO FOR HARP AND FLUTE": *"First movement," Ada Sassoli, harp, and John Lemmoné, flute, with Maurice Lafarge at the piano, Victor 70029.* The remarkable thing about this disc is that it was made at all and offered for sale in its time. Today it is at best a curio, or a memento of Melba's American tours, for Sassoli and Lemmoné were members of the soprano's concert company. According to the Victor supplement in which the record was announced, Mr. Lafarge's piano accompaniment is "entirely adequate."

1912

••

"DIE ZAUBERFLÖTE": *"Bei Männern welche Liebe fühlen," Johanna Gadski, soprano, and Otto Goritz, baritone, with orchestra, Victor 88362.* This is not a great recording: it could hardly be with so wooden a baritone in the role of Papageno. As he was celebrated in this part we can only assume that he was a superb actor. But Gadski! Her evenly rhythmic treatment of the *cadenza*-like final phrases set a standard which few if any recent Paminas have equaled.

1914

"LE NOZZE DI FIGARO": *"Deh vieni, non tardar," Frieda Hempel, soprano, with orchestra, Victor 88450.* The controversy will probably never come to an end as to which of Hempel's various recordings of this aria is really the best. To my taste this one, final *cadenza* and all, is the long-established favorite. *Deh vieni* has always seemed to me to settle the *appoggiatura* question, for its smooth-flowing lines certainly lose the final touch of grace when performed as in the printed score. Hempel sings it as I feel sure it should be sung; in any case she has spoiled me for anything else.

"DON GIOVANNI": *"Deh vieni alla finestra," Emilio de Gogorza, baritone, with orchestra, Victor 88447.* De Gorgorza never sang in opera, but this was not for want of temperament or style. His *Serenata* has all the authority one could ask and smoother vocalism than one usually hears. A genuine baritone, the *tessitura* of the *canzonetta* gave him no trouble.

"IL RE PASTORE": *"L'amerò, sarò costante," Nellie Melba, soprano, and Jan Kubelik, violin, with Gabriel Lapierre at the piano, Victor 89074.* The recording commemorates the joint tour of Melba and the premier violinst, Jan Kubelik (father of the present-day Rafael). It is not the perfect record of the lovely aria—the *tempo* is on the slow side, and the great soprano's style was inclined to be placid—but its release was a real event.

1916

"DON GIOVANNI": *"Il mio tesoro intanto," John McCormack, tenor, with orchestra, Victor 74484.* There can be no question of John McCormack's supremacy in this *tour de force*. Other good recordings have been made in later years—Richard Tauber, Aksel Schiøtz,

(*Continued on page 59*)

Frieda Hempel.

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Mozart in the Library

By HAROLD LAWRENCE

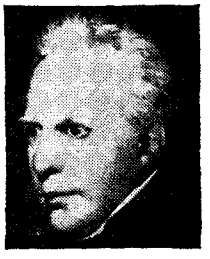
A COMPLETE catalogue of books and essays on Mozart would fill a huge tome. In 1927 a Berliner named Keller approached this goal by compiling over 4,000 entries. Add to this the accelerated output of the past twenty-five years and you have the 1956 Mozart shelf, a shelf sagging here and there under the weight of duplications, misconceptions, inaccuracies, and just plain verbosity. But the Mozart bibliography can provide us with an authentic portrait of the man and an incisive study of his music. The following is a list, arranged in chronological order, of the milestones as well as some of the guideposts of special interest in the literature on Mozart.

1798: Franz Niemetschek: *"Leben des K.K. Kapellmeisters Wolfgang Gottlieb Mozart"* (Prague; rev. 1808). The first biography worthy of the term by an acquaintance of the composer.

1803: I. F. Arnold: *"Mozart's Geist."* The first important critical estimate of Mozart's music.

1828: Georg Nikolaus von Nissen: *"Biographie W. A. Mozarts"* (Breitkopf). Danish diplomat Nissen married Mozart's widow in 1809, wrote a biography based on existing documents and on the recollections of his wife and the composer's sister.

1843: Alexander Ulibichev: *"Nouvelle Biographie de Mozart"* (Moscow). Amateur musician and diplomat, Ulibichev wrote a three-volume work which drew on Nissen for biographical material but devoted much space to musical analyses. The author's efforts to "prove" Mozart's superiority over Beethoven provoked a storm of controversy, but at the same time did much to revaluate Mozart's position in the Romantic age.



G. N. von Nissen.

1845: Edward Holmes: *"Life of Mozart"* (London). Friend of Keats, Shelley, Leigh Hunt, and Novello, Holmes wrote the first biography of Mozart in English. Like Ulibichev, Holmes referred to Nissen for basic material, but also made use of Novello's researches and of his own investigations on trips to Germany and Austria. Described by Hunt as "the best musical critic which this nation has produced," Holmes combined a delightful literary style with careful scholarship. Two later editions appeared under the names of Prout and Ernest Newman in 1878 and 1912 respectively.

1853: Eduard Möricke: *"Mozart auf der Reise nach Prag."* A poet's fictional narrative of an episode on the way to Prague. This charming 'classic' has been translated into English and published in 1947 (Pantheon).

1856: Otto Jahn: *"W. A. Mozart"* (Breitkopf). The first volume of Jahn's impressive biography was printed in celebration of the Mozart centenary. Three more volumes were issued in successive years. Jahn revised the work in 1867, Deiters in 1889-91 and 1905-7, and Abert in 1919-21. It was the standard biography of Mozart for some seven decades, despite its "patchwork of styles" in later years.

1862: Ludwig Alois Friedrich Köchel: *"Chronologisch-thematisches Verzeichnis sämlichter Tonwerke Wolfgang Amade Mozarts"* (Breitkopf). This monumental work lists each composition in chronological order with musical quotations and such pertinent information as date of composition, location of autograph manuscript, first edition, etc. Köchel revised the catalogue in 1905. Alfred Einstein's revision was published by Edwards of Ann Arbor, Michigan in 1937, with an appendix of further corrections by Einstein in 1947. It is the Mozart lover's Bible.

1863: Ludwig Nohl: *"Mozarts Leben."* The first popularized biography of the composer was still in print in 1906 when it was released in a third edition.

1865: Ludwig Nohl: *"Mozart's Letters."* The first large collection to be published.

1880: Gustav Nottebohm: *"Mozartiana"* (Leipzig). Since Nissen's biography, the first publication of significant new source material.

1880: Ludwig Nohl: *"Mozart according to the Representations of his Contemporaries."* An important monograph throwing light on Mozart's position in the eyes of his fellow musicians and the critics.

1912/1946: Wyzewa and Saint-Foix: *"Wolfgang Amédée Mozart, Sa vie musicale et son oeuvre, de l'enfance à la pleine maturité."* Published by Desclée de Brouwer, the first two volumes were printed in 1912, the last three (written by Saint-Foix alone) in 1936, 1940 and 1946. The most valuable portions of this epoch-making work are to be found in the first two volumes where a penetrating analysis of Mozart's early works results in assigning them a more definite place in the catalogue. Over 2,000 pages, this study is by and large the most intensive examination of Mozart's music in print.

1913: Arthur Schurig: *"Wolfgang Amadeus Mozart."* In this biography, Schurig attempted to counteract the romanticized portrait of Mozart so prevalent in the nineteenth century.

1913: Edward J. Dent: *"Mozart's Operas: A Critical Study"* (rev. 1947, Oxford). The author of a number of English translations of opera libretti (mostly by Mozart's librettists) in general use today, Dent has written an eminently readable book in which he discusses the musical and theatrical background of each opera.

1914: Ludwig Schiedermair: *"Die Briefe Mozarts und seiner Familie."* A five-volume work, including the most complete collection of Mozart letters and those of his family, the fifth volume comprising the most thorough iconography of the time.

1922: Arthur Schurig: *"Konstanze Mozart. Briefe, Aufzeichnungen und Dokumente."* A notable portrait of Mozart's wife.

1923: E. K. Blümml: *"Aus Mozarts Freundes- und Familienkreis."* Mozart's family and friends are the subjects of this informative monograph.

1927: Bernhard Paumgartner: *"Mozart"* (rev. 1940). Founder of the Salzburg Mozart Orchestra, head of the Mozarteum and musical director of Epic Records' Mozart Jubilee Editions, Paumgartner has written a large-scale biography which is a valuable addition to the Mozart bibliography.

1927: A. E. F. Dickinson: "A Study of Mozart's last three Symphonies" (Oxford). A detailed discussion of the "trilogy" in the "Musical Pilgrim" series.

1927: Thomas F. Dunhill: "Mozart's String Quartets" (Oxford). This two-volume addition to the "Musical Pilgrim" series analyses not only the quartets but the "Adagio and Fugue" (K. 546).

1932: Marcia Davenport: *"Mozart"* (rev. 1956). This popularized biography, including fancied but not improbable conversations, avoids the customary pitfalls of such works. Beneath the embroidery is a clearheaded, realistic portrayal of the composer. Continuously in print since 1932, Mrs. Davenport's book has recently been reissued by Scribner's in a revised edition including an addition to the Appendix, an expanded bibliography, and internal changes to bring the work up to date.

1932: Georges de Saint-Foix: *"The Symphonies of Mozart"* (Paris, 1932; London, 1947; Knopf, 1949). Detailed analyses of all Mozart's symphonies by the collaborator and author of "Mozart, Sa vie musicale."

1932: Henri Ghéon: *"Promenades avec Mozart."* Published by Sheed & Ward under the title, *"In Search of Mozart"* (1934), this work is neither a biography nor a detailed musical study. It consists of a group of essays dealing in informal fashion with various aspects of Mozart's life and works.

1935: Eric Blom: *"Mozart"* (London: Dent, 1935; New York: Pellegrini & Cudahy, 1949). A biographical and critical study (one of the "Master Musicians" series), written by the editor of the recently published fifth edition of Grove's Dictionary of Music and Musicians. The compact volume contains four appendices: a calendar of events in the composer's life, a full list of works, personalia, and a bibliography.

1936: Deutsch-Paumgartner: *"Leopold Mozart's Letters to his Daughter."* More material on Mozart's family.

1938: Emily Anderson: *"The Letters of Mozart and his Family* (3-vol.) (Macmillan, 1938; St. Martin's Press). The "definitive" collection of Mozart's letters, chronologically arranged and edited with notes and indices. Miss Anderson's commentary is as illuminating as her translations are accurate, and it is to her credit that the flavor of Mozart's lusty literary style has been fully preserved.

1938: W. J. Turner: *"Mozart: The Man and His Works"* (Knopf, 1938; Doubleday Anchor Books, 1955). A predominantly biographical approach with generous quotations from Mozart's correspondence. (Turner learned of Miss Anderson's forthcoming edition of the letters only after he had already made his own translations.) There are also chapters devoted to Kierkegaard on Mozart and music, the comic and tragic in Mozart's operas, and a discussion as to what disease Mozart died of.

1945: Alfred Einstein: *"Mozart: His Character His Work"* (Oxford). One of the most original studies by the leading Mozart authority of his day abounds in flashes of insight supported by a profound knowledge of the style and technique of the composer. A condensed Köchel listing is appended. The translation is by Arthur Mendel and Nathan Broder.

1946: Christopher Benn: *"Mozart on the Stage"* (London: Benn) Each opera is provided with a synopsis of its libretto, a history of the music, an analysis of the principal characters from both the dramatic and musical standpoints, and a discussion of staging problems and solutions (with helpful diagrams). An appendix contains informative profiles of Lorenzo da Ponte and Schikaneder. Adorned with handsome color illustrations, Benn's work is a valuable addition to the Mozart bibliography.

1948: E. F. Schmid: *"Ein Schwäbisches Mozartbuch."* Mozart's ancestry is explored in this monograph.

1948: Jean Chantavoine: *"Mozart dans Mozart."* Mozart's borrowings from his own music is the subject of this interesting little book.

1948: C. M. Girdlestone: *"Mozart's Piano Concertos"* (London, 1948; University of Oklahoma Press, 1953). Thorough analyses of each concerto are to be found in this valuable work, with its emphasis on formal structure. Although primarily aimed at the professional and amateur musician, the book should appeal to the serious music lover, since the author takes pains to relate much of the material to other facets of Mozart's genius.

1948: Arthur Hutchings: *"A Companion to Mozart's Piano Concertos"* (Oxford, 2nd edition, 1950). Twenty-four concertos are examined in this critical study. The sec

(*Continued on page 65*)

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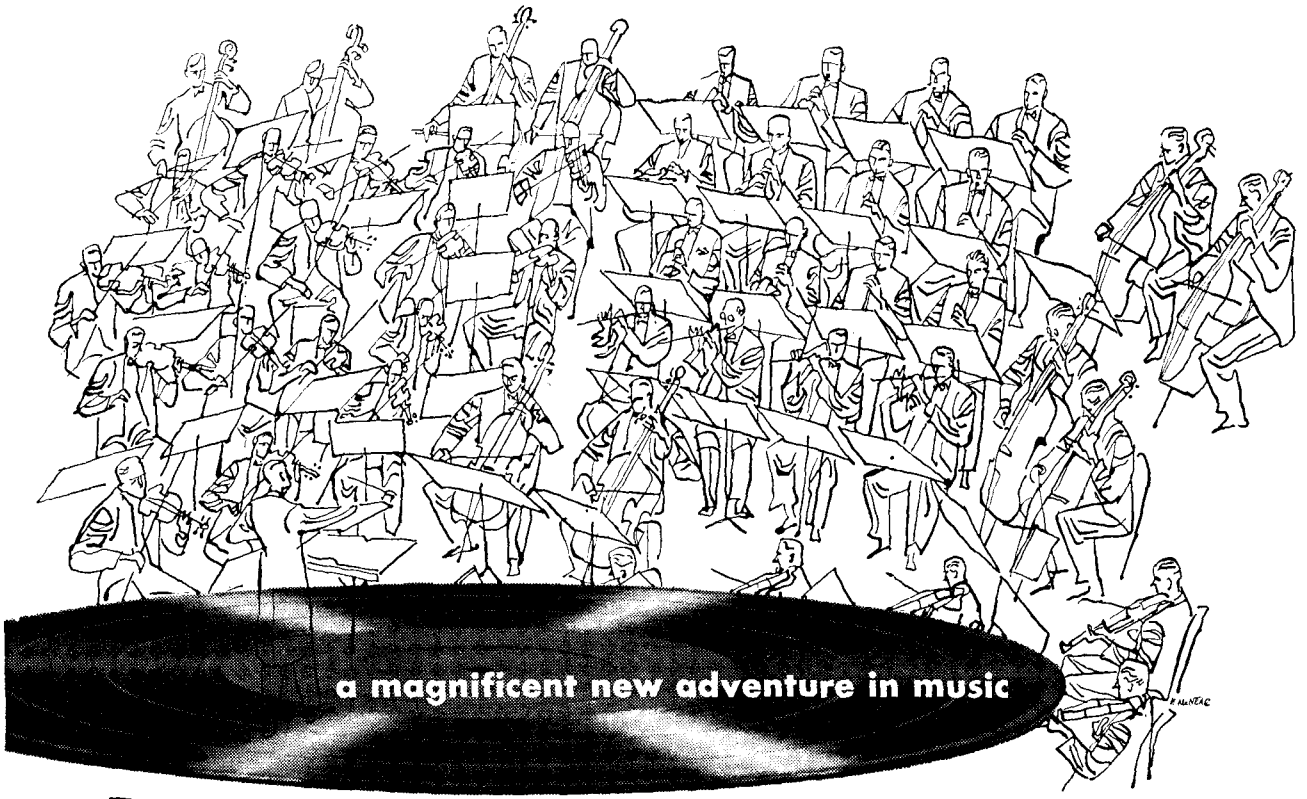

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Recordings in Review

Oistrakh in the U.S.

SHOSTAKOVICH: *Concerto, opus 99. David Oistrakh, violin, with the New York Philharmonic-Symphony Orchestra, Dimitri Mitropoulos conducting.* Columbus ML-5077, $3.98.

PROKOFIEV: *Sonata opus 80,* LECLAIR: *Sonata No. 3 in D, and* LOCATELLI-YSAYE: *Sonata in F minor. David Oistrakh, violin, with Vladimir Yampolsky, piano.* RCA Victor LM 1988, $3.98.

CHAUSSON: *Poème,* SAINT-SAËNS: *Introduction and Rondo Capriccioso, Oistrakh, with the Boston Symphony Orchestra conducted by Charles Munch.* RCA Victor LM 1988, $3.98.

WHAT WOULD we not give to have a thorough documentation of the way Jascha Heifetz sounded when he made his American debut verging on forty years ago? The music-lovers of 1995 need have no similar unsatisfied curiosity about David Oistrakh, for foresight has flourished on every hand, not only in the matter listed above, but in several not yet released performances with the Philadelphia Orchestra directed by Ormandy (one a Vivaldi *duo concertante* with Isaac Stern). Those who have now heard most of the favored repertory from him "live" will readily attest that the likeness in every instance is striking.

Of the two discs with orchestra, the Shostakovich is clearly of greater credit to all concerned. It is absorbing to note how in successive stages of acquaintance—first from the score, then from a rehearsal and performances, including the broadcast, to the recorded finality—it has grown in stature, substance, and musical interest. It is hard to recall any recent concerto (since, perhaps, Prokofieff's last) which has attacked the problem of orchestral coordination with so much seriousness and success. A good stretch of attentive listening is in order, for the values of this music are by no means on the surface. Even the two fast movements, which seem jaunty and easily absorbed at first hearing, have intricacies of statement, of slight variations in seeming repetitions of the same matter that increase the interest with acquaintance.

For all its present value, however, I am not inclined to think that this recording will endure as the unimprovable, ideal statement of the music. It may take a good while before any other virtuoso plays it as well as Oistrakh—he took good care to take the score back with him, and no photostatic copies of it were permitted—but I suspect that, in another six months, he will have every detail of it nailed tightly down. Here and there one senses that the composer's true purpose is still a little obscured. Mitropoulos does a superb work of exposition in his area, though that, too, will be further clarified as time goes on. Columbia's recording (a Carnegie Hall product) is top drawer.

Of the two RCA discs, my preference is for the recital one with Yampolsky, not only because it offers two full sides of Oistrakh (half of the orchestral one is devoted to excerpts from Berlioz's "Romeo and Juliet"), but also because the repertory is more suitable to him. Something of the excitement in his playing of the Prokofieff is lacking without the visual element, but the Leclair is a masterly instance of stylistic projection, with every nuance and phrase-end in beautiful array, the Locatelli hardly less good.

The disc with Munch does not add much to what is already known of Oistrakh as an interpreter, rather confirming that his best effects stem from the head rather than the heart. That is to say, there are lesser violinists who have played the "Poème" with greater sensitivity and expressiveness. The "Introduction and Rondo Capriccioso" is magnificent fiddling, but lacking, by much, Heifetz's buoyancy and "sing" in the same music. The standard of reproduction in both (as in the disc with piano) is very high.

Furtwängler's "Ninth"

BEETHOVEN: *Symphony No. 9. Wilhelm Furtwängler conducting the Orchestra and Chorus of the Bayreuth Festival (1951) with Elisabeth Schwarzkopf, Elisabeth Höngen, Hans Hopf, and Otto Edelmann.* HMV ALP 1286-7.

ALTHOUGH this pair of discs is not currently on sale in this country, it seems worthwhile to direct attention to them as an important addition to the Furtwängler literature, a subject of more than casual interest to a considerable number of record-buyers. Rumors continue to circulate that there is, in existence, a studio performance by him of the Ninth, but the issue of this borrowing from a tape of five years ago would seem to indicate otherwise.

It is, admittedly, a flawed likeness of the original—the first movement, in particular, suffers from engineering timidity in the face of climaxes—but the bigness and fervor of the total conception gradually becomes apparent. For those who consider the touchstone of quality in a performance of the Ninth Symphony to be a convincing statement of the slow movement, Furtwängler's clearly qualifies. It has repose without sluggishness, eloquence without insistence, a tightly-woven web of orchestral sonority.

For that matter, the finale has rarely been given with so close an approximation of the overwhelming effect conveyed by Toscanini. The oversized orchestra and chorus customarily available in Bayreuth also have their part in the totality. Of quartets involved in current recordings of this work, none equals the quality of Schwarzkopf and Edelmann in their parts, though both Hopf and Höngen leave something to be desired. Till someone produces a better statement of Furtwängler's views on the Ninth, this will stand as one of the larger memories he has left us.

Beethoven by Lateiner

BEETHOVEN: *Sonatas opus 53 and 31, No. 2. Jacob Lateiner, pianist.* Westminster WN 18086, $4.98.

IT IS GOOD to see Jacob Lateiner, whose career in the postwar period promised so much for the future, back at his instrument again after a three-year period of military service. It is good, too, to see that his enthusiasm for his instrument is unimpaired, his standards of repertory and his artistic integrity as high as ever in these versions of the "Waldstein" and "Tempest" sonatas.

However, intentions are not necessarily accomplishment, and it strikes me that Lateiner has a little inclination, in both works—but especially in the "Waldstein"—to take them by storm, rather than keeping his physical impulses in close check. Impetus

Glenn Gould—"a kind of darting finesse."

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Lhotka—"in the realm of sagas."

and contrast are desirable, of course, but not at the cost of accuracy, continuity or, merely, good piano sound.

In this respect, he is more successful with the lyric matter of both works than with the dramatic. His unquestionable sensitivity and musical feeling communicate much in them, always with a sense of line and proportion sometimes distorted in the faster sections. I wish, too, he or his engineers had been more conscious of the effect of the pedal, particularly in the "recitative" sections of the Op. 31, No. 3. It occasionally makes for an unpleasant blur. Otherwise, the quality of sound is admirable for clarity and resonance.

Introducing Glenn Gould

BACH: *"Aria and Twenty-Nine Variations (Goldberg). Glenn Gould, piano.* Columbia ML 5060, $3.98.

PRACTICALLY by every post, it seems to me, I have been receiving advices from Columbia on the merits of young Glenn Gould, whose first disc this is. This has been varied by telephone calls at regular intervals from interested others asking if I had heard Mr. Gould and what I thought of him. If there is anything calculated to get a reviewer's back up, this is it; and if there's anything that could possibly put it down again, it is Gould's Bach.

For here, unquestionably, is Something: a young pianist who can take such a seemingly mechanical sequence as the Bach elaborations on a Sarabande from the Anna Magdalena *Clavierbuch* and make an absorbing, wholly interesting experience of it. A native of Toronto, Gould not only has all the finger discipline that can be taught, but also the kind of darting finesse that cannot. In other words, along with learning the mechanics of his instrument thoroughly, Gould has

(*Continued on page* 63)

More from Yugoslavia

BARANOVICH: *"The Gingerbread Heart," Ballet Suite, Kreshimir Baranovich conducting the Belgrade Philharmonic Orchestra.*

LHOTKA: *"The Devil in the Village," Ballet Suite, Fran Lhotka conducting the Orchestra of the National Opera House, Zagreb.* (London ffrr, LL 1235), $3.98.

SLAVENSKI: *"Sinfonia Orienta," Zhika Zdravkovich conducting the Belgrade Philharmonic Orchestra with Chorus and soloists.* (London ffrr, LL 1216), $3.98.

THESE ARE THE BEST samples of contemporary Yugoslav music now available on records. None of the compositions is of a recent brewing: Baranovich's "Ballet Suite" made its debut in Zagreb over thirty years ago, while Slavenski's "Sinfonia Orienta" and Lhotka's "Ballet Suite" were premiered twenty years ago. However, during all these years all three have been in concert repertory in Yugoslavia, and since the last war have been sent abroad.

Like their northern big brothers, the Yugoslavs (Southern Slavs) have an abundance of folklore, rich in color and individuality and, judging by these examples, their composers draw with much skill on their native wealth. Both ballets are written according to the same scheme—like a moving picture camera the music moves from close-ups of the main characters of the story to the background, to the crowd, the people. This technique bears an affinity to that of Stravinsky's "Petrushka," only the Yugoslav product is on a much smaller scale.

Fran Lhotka, Baranovich's junior by some thirteen years, was born on Christmas Day in 1883 in Mlada Vozhice (now Czechoslovakia) and studied in Prague under Dvorak. After one year (1908-1909) of teaching in Ekaterinoslav (Russia) he settled in Zagreb where he is still active as the rector of the Musical Academy of the city. The list of his compositions—mostly works for the theatre—gives the impression of a composer whose fantasy dwells in the realm of sagas. It is as easy as in Baranovich's score to point to the various influences in Lhotka's ballet: here, to a theme reminiscent of Mussorgsky, there, to a descriptive device *à la* Prokofiev or Stravinsky. It would be surprising and almost "unslavic" if Lhotka had escaped such consequences of the "modern" treatment of ballet music. But his score is abundant with so many charming episodes that the originality of his thought comes through. His technical skill, conciseness, ingenuity, and the precision of his craftsmanship tend more toward the French masters, say Maurice Ravel, than the Russians. And when this music becomes an integral part of a ballet dressed up in exotic national colors then, I imagine, the whole must be delightful.

Josip Slavenski's "Sinfonia Orienta" is an entirely different matter. The composer, who died on December 1, 1955, at the age of fifty-nine, began his life as a baker, and although he claimed to have been a self-taught musician he did study in Budapest, Prague, and Paris. The most prolific among the contemporary Yugoslav composers, he left a large volume of compositions for orchestra, chamber music, piano, voice, and chorus as well as scores for the stage and motion pictures. Some of his works, I understand, have been performed by Kleiber, Mitropoulos, Koussevitzky, and Fitelberg, to name a few among the leading conductors of our time, and his quartets have been praised by Olin Downes and by Alfred Einstein. His "Sinfonia Orienta," although written twenty years ago, has never been presented in this country. It is an ambitious work: it is supposed to illustrate the history of Man's efforts to express religious belief through music. Dedicated to Beethoven's Missa Solemnis, this cantata is divided into seven parts: Pagans (Prehistoric music), Hebrews ("Musica coloristict"), Buddhists ("Musica architectonica"), Christians ("Musica melodica"), Moslems ("Musica articulatiae"), Free Thought ("Music polifonica"), and Hymn of Toil ("Musica harmoniae").

If Slavenski does not quite rise to the occasion, this may be ascribed to his failure to bring his message to an appropriate climax, rather than to any lack of skill in handling his chosen material, for the second and third movements are extremely interesting and vital and give ample proof of his craftsmanship in polyphonic writing and a genuine dramatic presentation of the subject. Whether intentionally or not, the fourth movement (Christians) is the most colorless, and the sixth (Free Thought), which you would expect to be bold and revolutionary, is so pastoral and ambiguous that it falls apart. But since this composition purports to be not merely a historical survey, but an exposition of the evolution of Man's religious belief finally crowned in our time with the Hymn of Toil, it falls short of its mark.

—VICTOR SEROFF.

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Recordings Reports I: Orchestral LPs

WORK, PERFORMER, DATA	REPORT
Auber: "Le Domino Noir," "Le Cheval de Bronze," "Fra Diavolo," etc. Overtures. Jean Fournet conducting the Lamoureux Orchestra. Epic LC-3174, $3.98.	Not too much in the way of rhythmic sparkle to illuminate the generally heavy sound produced by Fournet. He is a competent hand with this music, but the orchestra does not give as much to the music as the Boston "Pops" under Fiedler. The additional "inducements"—the "Bacchanale" from "Samson" and Thomas's "Raymond" overture—do not induce. Good but not exceptional sound.
Bartók: Divertimento for Strings; Müller: Sinfonia No. 2 for Strings and Flute. Zurich Chamber Orchestra conducted by Edmund de Stautz. London LL-1183, $3.98.	Two uncommonly interesting works in contemporary if hardly parallel idioms. Bartók's strong piece of 1938 is, of course, well known to record fanciers if not to others, and de Stautz provides a performance quite comparable to the excellent one of Fricsay on Decca. Something of a "sleeper" here is the expressive, beautifully written work of Paul Müller (1953), a Swiss composer who obviously is destined for wider prominence in this country. It is superbly performed by the Zurich ensemble, with André Jaunet as the able flute soloist. Excellent reproduction.
Boccherini: Symphonies in C and B major. F. Charles Adler conducting. Unicorn LP-1017, $3.98.	These are welcome additions to the limited recorded repertory of Boccherini (which is nevertheless more than can be heard in the concert hall), even if the Adler performances are short of invigorating. Both works (especially the B major "Sinfonia Funebre") tend to plod a little, and the reproduced sound of the strings is more wiry than I like.
Elgar: "Bavarian Dances." Adrian Boult conducting the London Philharmonic. London LD 9193, $2.98.	"As a composer of trifles, Elgar is usually less than happy" (*viz.* "Salut d'amour"), but these sound better than most such, thanks in large to the understanding performances led by Boult. With the rather lumpy dances are two items from opus 15: "Chanson de Nuit" and "Chanson de Matin," of which the former is notable for a broad melody in Elgar's best *largamente* or *nobilmente* mood. Particularly good string sound here.
Geminiani: Concerti Grossi (opus 3). Hermann Scherchen conducting the English Baroque Orchestra. Westminster SWN-18002, $4.98.	There is unquestionable musical quality in these works, and Scherchen seeks it out with penetration and a strong sympathy for the idiom. However, the works tend to a sameness of style, which makes the total of six a little excessive for successive listening. Those who would like to sample Geminiani at his best are advised to investigate Nos. 5 and 6 on side two. Fine string playing throughout, and very satisfactory reproduction.
Gluck: Ballet Suite (Mottl); Grétry: Ballet Suite (Lambert). Robert Irving conducting the New Symphony. London LL-1234, $3.98.	The charming Grétry suite, in its restrained arrangement by Constant Lambert, fares better in Irving's treatment than the Gluck, whose trumpet and drum flourishes invite more sonority than the conductor controls properly. For those with phonographic memories, the Mottl suite bears No. 1, and includes a Musette from "Amide" well-remembered from a Mengelberg disk. The Lambert-Grétry was created for a Vic-Wells ballet and includes excerpts from "Céphale et Procris" also "Zémire et Azor" and "L'Embarras de richesses." Fine technical work throughout.
Grieg: Holberg Suite, Elegiac Melodies, Lyric Pieces, etc. Winograd String Orchestra. MGM E-3221, $3.98.	The shorter pieces ("Cow-Keeper's Tune," "Peasant Dance," "At the Cradle" etc.) in this collection come off better than the lengthier, due to greater concentration of mood and less strain on the leader's powers of projection. However the ensemble is smaller than it should be for best sound, the close-up microphoning and dead studio not productive of aural pleasure.
Mendelssohn: Concerto in E minor. Arthur Grumiaux, violin, with orchestra directed by Rudolf Moralt. Dvořák: Concerto in A minor. Thomas Magyar, violin, with orchestra directed by Wilhelm Loibner. Epic LC-3173, $3.98.	This is a rather unfortunate coupling, for Magyar is not nearly so interesting a violinist as Grumiaux, not sufficiently adept in his chosen work—by the standard, say, of Oistrakh on Vanguard—to hold up his end of the pairing. As for Grumiaux, this is high-minded, serious performance, with a fresh and vital feeling for the music, especially in the finale. There are recurrent technical and pitch lapses, however, for with all his artistry, Grumiaux is not quite the virtuoso that Milstein is in his version. Good reproduction.
Mozart, L.: "Toy Symphony," etc. F. Charles Adler conducting. Unicorn LP-1016, $3.98.	H. C. Robbins Landon's detailed explanation of why he attributes this work to Mozart's father rather than, as for so many years it has been, to Josef Haydn is about the most interesting thing about the issue. The performance is stodgy and not too well recorded, with rather more out of tune playing from the toy instruments than custom decrees. With it are pieces, also for toy instruments, by Johann Wilhelm Gabrielski and Leopold Hoffman.
Ravel: "Rapsodie Espagnole," Ibert: "Escales," Chabrier: "España." Paul Paray conducting the Detroit Symphony Orchestra. Mercury MG-50056, $3.98.	Excellently idiomatic performances by Paray, though he doesn't have quite the orchestra, or the suitable acoustic surroundings, to match the best sound of these works ("Escales," which is outstanding, aside) from other sources. The technique of reproduction is a little consciously hi-fi
Shostakovich: Symphony No. 5. Artur Rodzinski conducting. Westminster SWN 18001, $4.98.	Rodzinski's command of this score has been admired since Cleveland days, and it is, if anything in more masterful estate than ever before. The slow movements are sustained in superbly mood and expressive manner, the fast ones given all the energy and momentum required. It may also b mentioned that this is one of the finest reproductions ever accomplished by Westminster, or any one else. The sharp dynamic extremes of the score are admirably conveyed, the timbres o instruments given uncommon clarity. In short, an outstanding statement of a notable work.
Sibelius: Symphony No. 5, "Night Ride and Sunrise." Anthony Collins conducting London Symphony Orchestra. London LL-1276, $3.98.	Straightforward, well-controlled performance by Collins, which brings close to completion h personally-conducted survey of the Sibelius symphonic literature. As a performance, of itsel I prefer Karajan's on Angel, but there is much to be said for Collins as an interpreter (Sibelius. Of special note is the vivid effect he makes in the "Night Ride and Sunrise," a famou piece of tonal painting which has rarely been more picturesquely set forth. Fine sound. —IRVING KOLODIN.

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Casanova

Continued from page 45

suddenly to Vienna. Mozart was thus left without an Italian librettist capable of making last-minute adjustments in the poetic text to suit the whims or the complaints of the singers. It is at this point that the mystery surrounding Casanova's involvement in the preparations of "Don Giovanni" begins.

The memorable premiere of "Don Giovanni" took place on October 29. There can be no doubt that Casanova was in Prague at the time, for on November 4 Count Lamberg wrote from Brunn to the Bohemian writer J. F. Opitz at Caslau that "Casanova is in Prague; his letter to me is of the 25th of October." He was in fact at that moment negotiating with his publisher, Schonfeld, about the publication of his novel "Icosameron." He was also almost certainly in touch with Mozart. The subscription list to "Icosameron" (contained in the back of the first edition) includes a number of names that we encounter in Mozart's life—to mention but one: that of Count Pachta, for whom Mozart wrote the German Dances while in Prague.

None of the available scraps of evidence offer any conclusive proof that Mozart and Casanova met at this time. However, in his book "Rococcobilder" ("Scenes from the Rococco"), which was published in 1871, the poet and historian Alfred Meissner claims that they did in fact meet at a party given by the singer Josephine Duschek (a friend of Mozart's) in her villa near Prague. The occasion was one of those famous "evenings" at the Duschek villa. Both Da Ponte and Casanova, Meissner says, were among the guests. All those present were disturbed by the unconcern of Mozart, who had still not finished the overture to "Don Giovanni," though the dress rehearsal was due the next day and the first performance the day after.

THE most important clue in this mystery is constituted by the two manuscript sheets which Bernard Farr and I discovered years ago in Lux. These two sheets represent a revision of the sextet that is sung in the second act of "Don Giovanni" when Donna Anna, Donna Elvira, Don Ottavio, Zerlina, and Masetto discover Leporello in the disguise of Don Giovanni, whom he has faithfully been trying to imitate by seducing Donna Elvira. In the second half of this scene, as Da Ponte wrote there is a bit of unaccompanied

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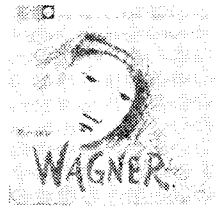

WAGNER **The Flying Dutchman** Overture; **Parsifal** Good Friday Spell; **Tristan and Isolde** Prelude and Love-Death; **Siegfried** Forest Murmurs. Detroit Orchestra, Paray conducting. **MG50044**

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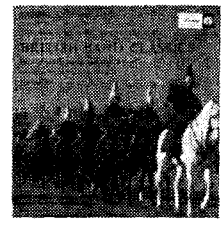

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Recordings Reports II: Miscellaneous LPs

WORK, PERFORMER, DATA	REPORT
Albéniz: "Sevilla," "Cádiz," etc. Falla: "Pièces Espagnoles," etc. Cor de Groot, piano. Epic LC-3175, $3.98.	De Groot plays the lyrical pieces of this miscellany better than the rhythmic, such a one as the "Ritual Fire Dance" from Falla's "El Amor Brujo" being particularly weak. However, the repertory (Mompou, Albéniz, Falla) is beyond cavil, some of the playing ("Cádiz," Albéniz's "Malagueña" and Falla's "Andaluza" in particular) being warmly sensitive. The piano sound deteriorates toward the middle of side 2.
Brahms: Quartets in C and A minor, B flat major. Haydn: Quartet Opus 33 No. 2. Budapest Quartet. Columbia SL-225, $7.96.	Brahms by the Budapest Quartet has been so much a part of musical life for twenty years that it is difficult to imagine superior results in another style. This treatment of the three quartets is both consistent and expressive. A little more power in the C minor fast movements would have been welcome, but the total is certainly impressive. I like the quality of sound save for some wiry effects in forte chords. As bonus, the four side concludes with the E flat Haydn quartet of opus 33 (No. 2), subtitled "The Joke."
Clementi: Four sonatas. Vera Franceschi, piano. Westminster WN-18091, $4.98.	Fortunately these works do not duplicate any included in the recent Horowitz issue, being identified as in E flat (opus 12, No. 4), G major (opus 25, No. 2), B minor (opus 40, No. 2) and G minor ("Didone Abbandonata"). Thus the Clementi literature is expanded without exposing Miss Franceschi to any unreasonable comparisons. Save for the last named work (with the title) the sonatas are not per se too interesting, and the Franceschi manner, though intelligently musical and artistically thorough, is too lacking in projective power to give the music magnetism. Good piano sound.
Granados: "Goyescas" (Part II) "Balada" ("Love and Death"), "Epílogo" ("The Spectre's Serenade"). Nikita Magaloff, piano. London LD-9181, $2.98.	The excellent quality of pianistic artistry noted in a previous documentation of "Goyescas" (Part I) from the same artist continues in these finely played excerpts from Part II. Magaloff not only has an apt sense of the pace and accent suitable for these works, but also a superior understanding of the right tonal effects. His sound here has an admirable combination of warmth and refinement, beautifully transmitted by the reproduction.
Mozart: Quartets (K. 155, 157, 156, 158). Barylli Quartet. Westminster WN-18053, $4.98.	Glossy, well-phrased performances of a segment of the composer's youthful writing (they are in the group known as the "Milanese" quartets) not as well known as it might be. Barylli leads his ensemble with firmness but without overpowering the proper prominence due to his associates. The processing is all one could ask.
Quantz: Sonatas Nos. 2, 4 and 5. Brandenburg, Friedrich Wilhelm von: Sonatas No. 2 and 5. John Wummer, flute, with Fernando Valenti, harpsichord. Westminster WN-18070, $4.98.	Wummer's vast skill, his subtlety in articulation and strong artistic individuality (something not always retained by a player who participates in some 125 orchestral concerts a year, plus rehearsals) as well as the deft collaboration of Valenti are the essential elements of interest here. That is not to say that the material is inferior, rather that its qualities are given more than archaic status by the vitality and ease of the performances. It is true that he sacrifices something of the ultimate brilliance of the instrument for a keenly exact control of phrasing and dynamics, but it is a choice well-justified by the end results. Excellent reproduction, though the harpsichord seems now and then a shade inaudible.
Rachmaninoff: Sonata No. 1, D minor. Warren Perry Thew, piano. MGM E-3247, $3.98.	A work contemporary in origin with the Symphony No. 2 (1907), this score has its considerable interests, not all of them fully realized by Thew. He has a feeling for the idiom, but not the pianistic strength to differentiate primary from secondary patterns, when—as is often the case in this work—they intertwine. The piano recording is only fairly good.
Rachmaninoff: Suites Nos. 1 and 2. Arthur Ferrante and Louis Teicher, duo-pianists. Westminster WN-18059, $4.98.	The first of these suites ("Fantasia") is a weak work, not improved in the performance. No. 2 is of course, a favorite with duo-pianists, and the present ones play it enthusiastically. They have however, an addiction to slight but constant retards that affect the continuity of what they play Good piano sound.
Ravel: "Gaspard de la Nuit," "Miroirs," etc. Reine Gianoli, piano. Westminster SWN-18008, $4.98.	There is much spirited execution in these performances, and a considerable show of pianisti resource; what is lacking, however, is the one non-dispensable element for Ravel—magic, evoca tion, atmosphere, whatever one chooses to call it. Miss Gianoli's particular lack is tonal variety it is all clean and shiny, but without real sonority. "Miroirs" is the more successful of the two
Shostakovich: Preludes and Fugues, Nos. 2, 3, 4, 5, 12, 14, and 16. Dimitri Shostakovich, piano. Concert Hall Society 1314, $4.98.	On the whole, the preludes—which give more latitude for fantasy—are the more absorbin sections of these works (not yet heard as a total sequence in this country) than the fugue What will surprise many who have not had the opportunity to discover as much for themselv is the excellent ability of the composer to convey his thoughts from the keyboard. Needless t say, he traces the schematic design clearly, but also conveys atmosphere, expressivity and moo The piano reproduction is somewhat on the tinny side, but better than the usual USSR produc
Turina "Danzas Gitanas," Albéniz: "Airs of Spain," etc. Marisa Regules, piano. Esoteric Records ESP-3002, $5.95.	Whatever the name, an ill-sounding piano is an ill-sounding piano, whether this one has fanciful history attached to it, and is given the name of "Siena Pianoforte." Miss Regules obviously working against difficulties in attempting to extract listenable music from it, wheth the matter in hand is that mentioned or Villa-Lobos's "The Baby's Family" or Mompou's "Scèr d'Enfants." It is impossible to characterize the reproduction.
Vivaldi: Concerto in G minor (Pincherle 383), Torelli: Concerto in D, etc. Leclair Instrumental Ensemble conducted by Jean-François Paillard. Haydn Society HSL-147, $5.95.	These works are outstanding on a disc also notable for including two works by Pietro Locate ("L'Arte del Violino," opus 3, No. 2 and "Il Pianto d'Arianna"), all in decidedly superior p formances by the French ensembles. Many will be struck most, perhaps, by the fine trumpet solo of Maurice André in the Torelli concerto for that instrument (a predecessor, by much, Haydn's famous work. Huguette Fernandez, violin, also makes outstanding contributions. V clean, bright sound. —I. K

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recitative in which Zerlina, Elvira, Ottavio, and Masetto threaten to punish Leporello, and this is followed by a G major aria beginning "Ah, pietà, Signori miei!" in which Leporello attempts to exonerate himself on the grounds that Don Giovanni had forced him to disguise himself.

The two Casanova fragments, which contain about thirty lines each, were both evidently written for formal musical accompaniment. Neither is numbered and each ends with the stage direction *fugge* (he escapes), which seems to indicate that they were written as alternative versions for the last part of the scene. They overlap with Da Ponte's text in that the first is a quintet, evidently intended to replace Da Ponte's recitative, and the second is an aria for Leporello.

In a second edition of his book "Mozart's Operas" (published after our discovery of the fragments) Professor Edward Dent has advanced the theory that at some moment during the rehearsals in Prague several of the singers may have complained about the lack of solo arias allotted to them, and that to satisfy them Mozart decided to introduce a scene after the sextet for Ponziana, who was singing the role of Leporello, and Baglioni, who had that of Ottavio. He therefore got Casanova, in Da Ponte's absence, to write the words for it. "Casanova," says Dent, "first sketches the aria for Leporello . . ., followed by an ensemble for all the characters except Donna Anna, who has left the stage at the end of the sextet. Mozart then probably points out that the audience already knows everything that Leporello says in this aria, and that another ensemble would be an anti-climax. Casanova rewrites the scene under Mozart's direction, making it much less formal and far more amusing and dramatic. As Mozart has taken away the sheet with the revised words, it is naturally lost; Casanova puts the rejected draft in his own pocket, and accident has preserved it. This reconstruction of what may have happened is purely conjectural."

Though conjectural, it is an ingenious theory. It does not tell us, of course, if the revised sheet that Mozart took away with him and which has been lost was ever used, or how it was fitted into the Da Ponte libretto as we know it, unless we are to suppose that Leporello's G major aria was the result of this revision, that is to say, that it was really written by Casanova and inserted into the final text. That is an entertaining notion to play with, but it seems highly unlikely that such a thing could have happened. The libretto for "Don Giovanni" was definitely printed before Da Ponte left Prague. Furthermore, it had to be approved by the censor prior to the first performance. For this reason I doubt that any text of Casanova's, supposing that he wrote one for Mozart, was used at the premiere.

My own theory—and like Professor Dent's it is only a conjecture—is that Mozart may have asked Casanova to write a couple of additions to Da Ponte's text *after* the highly successful premiere, in order to satisfy the singers and particularly Ponziani (Leporello), who was the only singer in the opera who did not have two solo arias. (Lolli sang both the roles of Masetto and the Commendatore.) These additions may have taken the form of "prepared" improvisations, somewhat equivalent to what is known today as "encores." According to Luigi Bassi, who sang the first Don Giovanni, the opera director of Prague, Guardasoni, allowed quite a bit of such "impromptu" singing. It even seems that Mozart attached considerable importance to it, particularly in the dinner scene. Such improvisations were standard practice in Prague right up until fairly recent times, and I still recall old-timers of the Prague Opera House telling me

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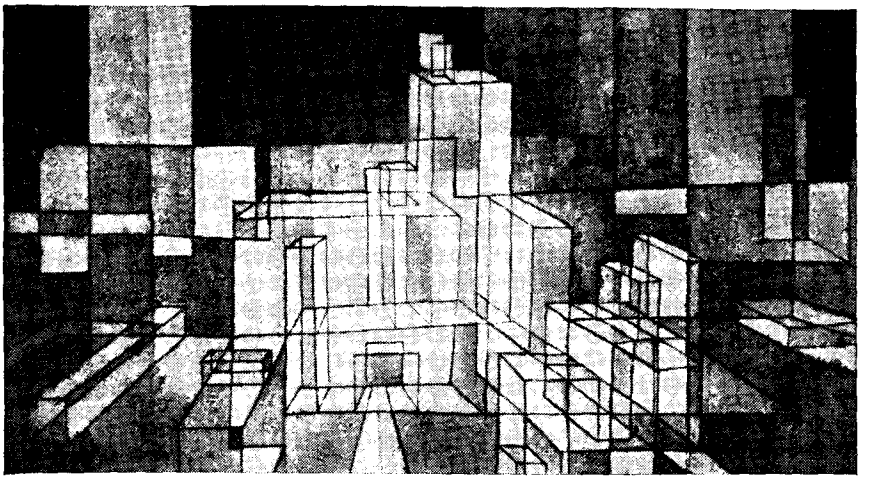

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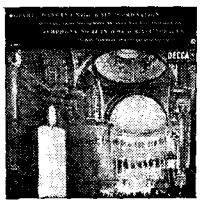

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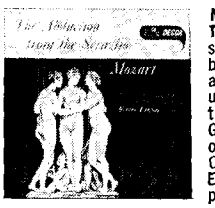

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years ago of how "Don Giovanni" always used to end with a chorus ensemble, culminating in "Evviva il immortale Maestro Mozart."

Regardless of what theory is advanced to explain the Casanova text, it differs significantly from Da Ponte's in both words and spirit. Casanova's is not only more formal and elaborate, as would be natural for words destined for a full musical accompaniment; it is more flamboyant in every way. Where, for example, Da Ponte has Zerlina, Elvira, Ottavio, and Masetto arguing as to who is to be the one to punish Leporello as he deserves, Casanova has them list all the dreadful fates that are about to overtake the hapless servant:

Zerlina: *Ti vo mangiar le viscere* (I am going to eat your entrails).
Masetto: *Vo divorarti l'anima* (I am going to devour your soul).
Don Ottavio: *Appreso ad un patibolo* (I'll bring you near a chopping block).
Donna Elvira: *Pericolor lo spirito* (To scare the wits out of you).

Having thus emphasized the distinction between the rather grotesque chastisements envisaged by plebeians and the more sophisticated punishments of aristocrats, Casanova has all four join with Leporello in a lively quintet:

All four: *Alla forca, alla forca, alla forca* (To the gallows, etc.).
Leporello: *Ohibo, che morte sporca!* (Alas, what a dog's death!).
All four: *In galera, in galera, in galera!* (To the galley, etc.).
Leporello: *Remo, bussa, vita austera!* (Rowing, steering, austere life).
All four: *Vada a scopar la piazza* (Go sweep the square).
Leporello: *Sono di illustre razza* (I am of illustrious family).

In this last line Casanova has carried Leporello's effrontery in imitating his master to heroic heights—and we can only admire this lovely touch from the old boudoir buccaneer who had conferred on himself the high-flown title of Chevalier de Seingalt!

The same personal flavor can be found in Leporello's aria, as Casanova wrote it, in comparison with Da Ponte's. Whereas Da Ponte's presents a rather breathless Leporello trying to explain away his disguise and his presence in the courtyard of Donna Elvira's house, Casanova's Leporello appears much less intimidated, and even capable of philosophical reflections:

La colpa e tutta quanta (The fault is all alone).
Di quel femineo sesso (Of that feminine sex).
Che l'anima gl'incanta (Which enchants the soul).
E gl'incantera il cor (And will enchant the heart).
O sesso seductor! (O seductive sex!).
Sorgente di dolor! (Source of sorrow!).

And he ends up on a really sublime note of insolence, crying:

Il solo Don Giovanni (Don Giovanni alone).
Merita vostro sdegno (Merits your indignation).
Iro a punir l'indegno (I'll go punish the scoundrel).
Lasciatemi scappar . . . (*fugge*) (Let me but escape [he flees]).

The whole "tone" of the two versions of the last part of the sextet is, in fact, quite different. Whereas Da Ponte's is graceful, reserved, urbane, and obviously written for a courtly audience, Casanova's text is uninhibited, exuberant, and at times almost improper. The contrast is the same that we find in their respective memoirs, the same that we find in their respective lives: the difference between two types of man—the one, Da Ponte, an accommodating man of letters, prepared on occasion to be a hypocrite and to draw a cloak of modesty over his more dubious escapades, the other: Casanova, a flamboyant exhibitionist, every ready to startle his listeners with some scandalous and unbelievably lascivious tale.

THE DANISH philosopher, Soren Kierkegaard, considered it a stroke of fortune that it should have fallen to a composer of Mozart's genius to exploit the unique material of the Don Juan theme, just as it fell to Homer to mould the stuff of the Trojan Wars into epic verse. For Kierkegaard, Mozart was the master of the erotic in music, and to prove his point he cites the amorous intoxication of Cherubino and the earthy simplicity of Papageno. To these we could add the coarse sensuality of Monastatos. It is in "Don Giovanni" that the "erotic age" finds its glorification, just as it is in Casanova's memoirs that it finds its definitive documentation. Not that the lasciviousness of Casanova's adventures can be lumped together in the same pot with Mozart's heavenly melodies; but both share a common ground and breathe the same air. The difference is that whereas with Casanova the spiritual is sensualized, with Mozart the sensual is made sublime.

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Miller

Continued from page 49

and Leopold Simoneau in the recent complete Epic set—but none has approached the easy delivery of McCormack's long-breathed phrases, the rocklike musicianly rhythm, the sheer beauty of his vocal sound. This is one great record that has been truly appreciated, for a "historical" release from Victor is now rarely considered complete without it.

1917

"LE NOZZE DI FIGARO": *"Se vuol ballare," Giuseppe de Luca, baritone, with orchestra, Victor 64673.* Contemporary with his appearances as Figaro at the Metropolitan, this little disc is one of the most splendid of de Luca's long list. Unlike some more modern recordings (even those in complete *Figaro* sets) this performance includes the recitative, with accompanying piano. De Luca's was a smooth, insinuating characterization, achieved by the purest vocal means.

1919

"QUARTET IN D (K.575)": *"Andante"; "Quartet in D (K.499)"; "Adagio," Flonzaley Quartet, Victor 74579, 74596.* 1918 saw the release of the first Flonzaley Quartet records; Mozart made his appearance on their list the following year. Of course nothing like a complete quartet was to be thought of in those days, but the celebrated foursome did their pioneer work by means of isolated movements, usually cut. Pride of place goes to the *Andante*, released first, though the superb *Adagio* makes the finer record.

1920

"DIE ZAUBERFLÖTE": *"O zitt're nicht, mein lieber Sohn," Maria Ivogün, soprano, with orchestra, Odeon Lxx 76, 810.* Like Hempel, Ivogün combined a lovely warm lyric quality with highly developed coloratura technique. She was therefore that rarest of sopranos, the satisfactory Queen of the Night. Here she displays three facets of her art—finely measured utterance in the recitative, smooth *legato* in the first part of the aria, and the necessary fireworks at the end.

1922

'COSI FAN TUTTE": *"In uomini, in soldati," Lucrezia Bori, soprano, with orchestra, Victor 7346.* This disc was a sample of a current Metropolitan novelty, for "Cosi" had never been heard in the house before March 1922. And though Bori was a natural for Mozart she gave us a good record of "Deh vieni" and one of "Vedrai carino" in the same period (with this) Despina was her only role in one of his operas. The disc belongs to a period when Victor was striving for brilliance; to get the music into the original key you must play it at 74 rpm.

1923

WIEGENLIED," *Frieda Hempel, soprano, with piano, HMV DA 557.* I am perfectly aware that this composition of Bernhard Flies was admitted into the corpus of Mozart's work on false pretenses, and that Einstein's last edition of the Köchel *Mozart Verzeichniss* tells us we need to know about the imposition. However, to the public at large the little seriosity is still "Mozart's *Cradle Song*," and its simple charm disarms any violent objections. Hempel was the ideal interpreter, and her acoustic disc is still very beautiful. Is the unnamed pianist Coenraad Bos?

DIE ZAUBERFLÖTE": *"Dies Bildnis is bezaubernd schön," Richard Tauber, tenor, with orchestra, Odeon 1007.* This was one of the first Tauber recordings released in this country, and it established Tauber at his early best. The electrical disc of more than a decade later proves that he could still sing Mozart, as we have him here as he was before developing his operetta habits.

4

DENTE LA CALMA," *John McCormack, tenor, with piano, Victor 10-1434 (M-1228).* This was a recording of the "lost generation," made in London at the very end of the artistic period, and never released in this country until many years later. Vocally it is the equal of the tenor's *Il mio tesoro*, though the unassuming little arietta may not be in the same league. Fortunately it is piano-accompanied (surely the pianist must have been Edwin Schneider) and the reproduction is of the best for its vintage.

"SYMPHONY NO. 39, IN E-FLAT, K.543," *London Symphony Orchestra; Felix Weingartner, conductor, Columbia M-4.* Complete symphonies on records were still a novelty at the time when the microphone replaced the horn. This example of late acoustic recording remained in the catalogue until the same conductor replaced it in 1929. Weingartner was not only a prolific recorder, but an outstandingly successful one, as witness the number of his works that have been revived on LP. His reading stood for many years as the best of this favorite symphony.

1925

"KOMM, LIEBE ZITHER." *Claire Dux, soprano, with orchestra, Brunswick 10205.* This musical trifle, which should properly be sung with a simple mandolin accompaniment but is dressed up for this occasion, could never claim great importance. However, since it is so charmingly sung by an accomplished Mozart singer, who so far as I know is not better represented on recordings eligible for this list, I include it here.

1926

"DON GIOVANNI": *"Batti, batti, o bel Masetto," "Le nozze di Figaro"; "Voi che sapete," Elisabeth Schumann, soprano, with orchestra, Victor 7076.* Schumann's first electrical recording, this is the forerunner of a long and honorable list, all of which cannot be included here. The HMV catalogue used to quote a "famous musical critic" to the effect that "This is Mozart sung as he might now be hearing himself in heaven." As a matter of fact, it is something less than perfection: the singer, taking part in the famous Covent Garden seasons of those years, was singing her roles in Italian after long association with them in German, and her pronunciation leaves somethng to be desired. Also the

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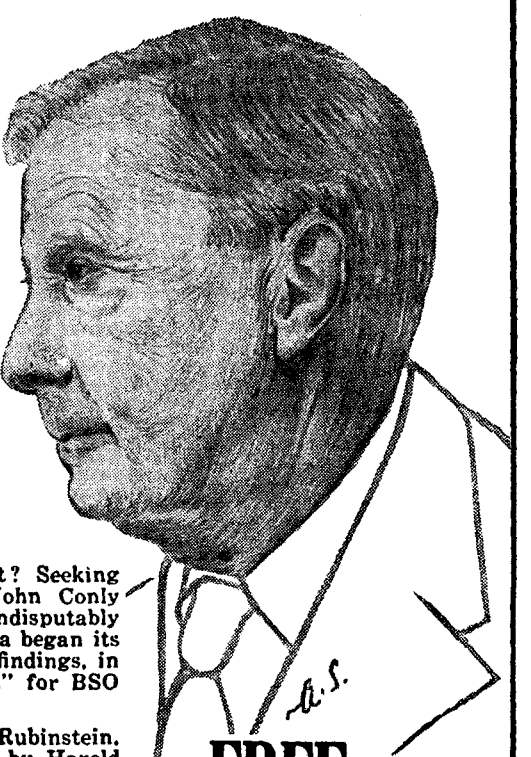

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Also, an interview with Artur Rubinstein, now in his 50th concert season, by Harold C. Schonberg. And as usual, of course, record reviews (more than any other home music periodical) and impartial Tested-in-the-Home reports on the newest high fidelity equipment.

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early electrical orchestra was not all it should have been. But here is the rare and radiant soprano in her glory.

1927

"CONCERTO IN D, K.218," *Fritz Kreisler, violin, and orchestra; Landon Ronald, conductor, Victor 6516-19.* Made at the end of the acoustic period, and released here a couple of years later, this performance was hailed as an "occasion for praise to the Victor Company . . . for issuing so big a work. It indicates that the tide is turning in the American record market . . ." Kreisler remade the work electrically a decade or so later, but by that time he was past the bloom of this performance. And by that time the famous recording of Szigeti and Beecham was well known.

••

"DIE ZAUBERFLÖTE": *"Ach, ich fühl's," "Le nozze di Figaro": "Deh vieni, non tardar," Elisabeth Rethberg, soprano, with orchestra, Brunswick 15122.* The lingering memory of those who heard the Metropolitan's 1926 "Magic Flute" is Rethberg's Pamina, unquestionably the most distinguished performance of the Marion Talley-dominated evening. Brunswick's "light-ray" recording of the period and the miniature accompanying orchestra were of little help to the soprano. Still, though the *tempo* is fast by usual standards, I find it effective; this remains to me *the* record of the pathetic little air. *Deh vieni,* sung with *appoggiaturas* is also lovely.

"SYMPHONY NO. 35, IN D, K.385," *Halle Orchestra; Sir Hamilton Harty, conductor, Columbia M-42.* Though long since superseded by other *Haffners,* this performance when new (and for some time after) was the outstanding Mozart symphony release of the era.

"CONCERTO FOR BASSOON, IN B-FLAT, K.191," *Archie Camden, bassoon; Halle Orchestra; Sir Hamilton Harty, conductor, Columbia M-71.* To Camden, bassoonist of the Halle Orchestra, and to conductor Harty, go the credit for initiating the parade of distinguished recordings of Mozart concertos for the less usual instruments. The infectious humor of the final movement won the work many friends through this admired set.

"SYMPHONY NO. 41, IN C, K.551," *Berlin State Opera Orchestra; Richard Strauss, conductor, Brunswick M-5.* Released in November 1927, this performance profited by the lukewarm reviews accorded Sir Dan Godfrey's matter-of-fact reading which had preceded it by one month. Strauss, as his own compositions attest, was a life-long admirer of Mozart, and a distinguished conductor at his best. The recording would have interest were it less successful than it is.

1928

"QUARTET FOR FLUTE AND STRINGS, NO. 2, IN D, K.285," *René Le Roy, flute; Alfred Mangeot, Frank Howard, and Herbert Withers, NGS 112-3.* This is a sample of the work of the National Gramophonic Society, organized under the wing of the Gramophone Magazine to record lesser known works. It was the forerunner of the recording societies, so many of which flourished in the thirties.

1929

"CONCERTO NO. 17, IN G, K.453," *Ernö von Dohnanyi, piano· Budapest Philharmonic Orchestra, Columbia M-111.* As one composer to another, Dohnanyi dedicated himself to an exalted performance, conducting the orchestra from the piano. Those who knew this important early recording were not quite willing to accept the mechanically superior later one by Edwin Fischer.

"QUARTET IN B-FLAT, K.458 (The Hunt)," *Budapest Quartet, Victor 9290-92.* Here is the beginning of the long and valued series of Budapest Quartet recordings. This group, as we knew it so well by Victor records in the thirties, was a rather different foursome than its successor long identified with Columbia. Some of the earlier interpretations have never been surpassed. The 1935 issue of the D major quartet, K.499, is a good example.

"COSI FAN TUTTE": *"Schon als Mädchen," "Die Zauberflöte": "Ach, ich fühl's," Lotte Schöne, soprano, with Berlin State Opera Orchestra; Fritz Zweig, conductor, Victor 7112.* "Every so often," wrote an enthusiastic critic when this disc was released, "a sort of super record is made by the German Victor company." Though hidden in one of those foreign-language supplements that used to make record buying such a fine art, the disc served to make Lotte Schöne's name a by-word among collectors. Singing the "Cosi" air in German in a tone not unlike that of Elisabeth Schwarzkopf, her style was rather introspective. Admirable as it is, the "Zauberflöte" side of the disc never duplicated for me the pleasure I had from Rethberg's version.

"DON GIOVANNI": *"Or sai chi l'onore," Frida Leider, soprano, with orchestra, HMV D 1547.* Leider, though usually identified with the Wagner repertoire, sang just about every conceivable style of operatic music. This fine dramatic recording is again available in Victor's *Fifty years of great operatic singing.*

"QUINTET IN E-FLAT FOR PIANO AND W'NI INSTRUMENTS, K.452," *Kathleen Long, piano Leon Goossens, oboe; Aubrey Brain, horn Frederick Thurston, clarinet; J. Alexandr bassoon, NGS 121-3.* Here was unusual reper toire to justify the claims of the Nationa Gramophonic Society, by a group of artist whose names were to become much mor familiar in later recordings.

1930

"DON GIOVANNI": *"Finch' han dal vin Serenata," Ezio Pinza, basso, with orchestr Victor 1467.* This recording followed closely t Metropolitan revival of 1929, which establish Pinza as *the* Don for as long as he remain in the company. It shows his limitations as w as his superb voice, for no one could possib get in (at this breakneck speed) all the no Mozard wrote in *Finch' han dal vino.* Pin was like practically every other basso in r finding the *tessitura* of *Deh vieni alla fines* quite comfortable. Like the Leider rec above, this one is included in Victor's *Fi years.*

"IL RE PASTORE": *"L'amerò, sarò costant Gabrielle Ritter-Ciampi, soprano, with orch tra; Manfred Gurlitt, conductor, Brunsw 90043.* Ritter-Ciampi sang with the tin thread of a voice, but with exquisite, super carrying tone and exemplary style. Her vers of this area (cut, like most pre-LP recordin has not been surpassed; even the flowing count of the music by Elisabeth Schuman less perfect than this. It can be obtained n

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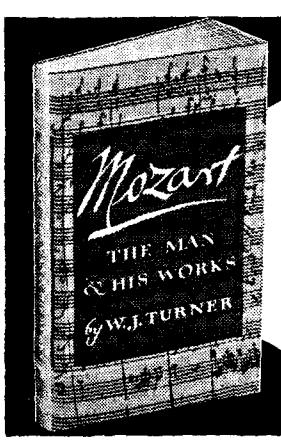

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"SYMPHONY NO. 35, in D ("HAFFNER"), K.385," *Philharmonic-Symphony Orchestra of New York; Arturo Toscanini, conductor, Victor M-65.* Though Toscanini had recorded two movements of the E-flat Symphony with La Scala Orchestra by the acoustic method in the early twenties, this set was really the beginning of his enduring series of Mozart works. One enraptured critic wrote: "Here the recording process is at the peak of its present powers, and Toscanini's orchestra and the music it plays here could be done justice only by such a recording. It is quite impossible for me even to attempt a critical analysis."

"MASS IN C MINOR": *"Et incarnatus est," "Exsultate, jubilate": "Alleluia," Hedwig von Debicka, soprano, with orchestra; Julius Prüwer, conductor, Brunswick 90129.* The solo portions of the great unfinished *Mass* have come in for a good deal of criticism as "operatic" and unsuited to their text. Debicka, a soprano of impressive abilities, was one to show us the power of an exquisitely pure tone quality—virginal, if you will—to make the music seem right. Others have sung the aria well (Erna Berger's, for one among the separate recordings, is complete, which this is not) but for many of us this was the first recording, and vocally it remains the finest.

1931

"COSI FAN TUTTE": *"O verzeih', Geliebter," Felice Hüni-Mihacsek, soprano, with orchestra; J. Heidenreich, conductor, Brunswick 90203.* The Mozart recordings of this soprano were sensational in their day; and this performance, though sung in German, is perhaps the best of them. It was not the most exciting voice in the world, but it was smooth and creamy, a thing of sheer beauty in itself.

1932

"EINE KLEINE NACHTMUSIK," *Symphony Orchestra; Bruno Walter, conductor, Columbia 68016D-17D.* Walter's performance has always been standard in this music; today a modern recording graces the active list.

1933

"KONZERTANTE SINFONIE, K.364," *Albert Sammons, violin; Lionel Tertis, viola; London Philharmonic Orchestra; Sir Hamilton Harty, conductor. Columbia M-188.* Though the 1941 recording of Spalding and Primrose came to be one of those sets "everybody had," oldtimers remembered this original version, beautifully performed by two outstanding British musicians under a master conductor.

"QUARTET IN F, K.370," *Leon Goossens, oboe, and members of the Lener Quartet, Columbia 58157D-58D.* The impact of this work and the masterly playing of Goossens will not be forgotten by those who were collecting records before LP. Will we ever hear another oboe one comparable to this one?

1934

"DIE ZAUBERFLÖTE": *Hm, hm, hm!" Erna Berger, soprano; Adele Kern, soprano; Elsa Cuziczka, mezzo-soprano; M. Hirzel, tenor; A. Neumann, baritone, "Die Entführung aus dem Serail" "Nie werd' ich solche Huld verkennen," Berger, Kern, Hirzel, Jöken, Kandl, Brunswick 90273.* These singers, all well-known in Germany, put just the right spirit into the delightful ensembles.

QUINTET IN G MINOR, K.516," *Pro Arte Quartet; Alfred Hobday, viola, Victor M-190.* Though effectively superseded in 1942 by the masterly Budapest-Katims recording, this was the version that brought a major work to the attention of collectors in the thirties. There was, however, an earlier one by the Leners with D'Oliveira.

SYMPHONY NO. 41, IN C, K.551 (JUPITER)," *London Philharmonic Orchestra; Sir Thomas Beecham, conductor, Columbia M-194.* Although Beecham had given a sample of his affectionate regard for Mozart in the 34th Symphony in 1929, there was feeling among the critics that the orchestra was not worthy of his interpretation, that the effort should have been more successful. With the *Jupiter* he hit his stride. The recording remained a classic for years.

1935

DIE ZAUBERFLÖTE": *"Ein Mädchen oder Weibchen; Papagena! Weibchen! Täubchen!" Heinrich Rehkemper, baritone, with orchestra, Polydor 66714.* The date here represents English release: undoubtedly the recording is somewhat earlier. Rehkemper was the great Papageno in Germany between the two wars, and this heart-warming record conveys the reasons.

"DIE ENTFÜHRUNG AUS DEM SERAIL": *"Wenn die Freude Tränen fliessen," Julius Patzak, tenor, with orchestra, Polydor 35029.* The list would not be complete without Patzak, surely the best Mozart tenor of his time. Here he sings beautifully one of the lesser-known arias.

"CONCERTO, K.218, IN D," *Joseph Szigeti, violin; London Philharmonic Orchestra; Sir Thomas Beecham, conductor, Columbia M-224.* Another setter of standards; its recent transfer to LP hardly matches the original.

"VESPEREAE SOLENNES DE CONFESSORE, K.339": *"Laudate Dominum," Ursula Van Diemen, soprano; Berlin Philharmonic Choir and Orchestra; Siegfried Ochs, conductor, Victor 11884.* This is one of the all-time great recordings. I do not know precisely when it was made, but the conductor died in 1929. It was reviewed in the English *Gramophone* in 1935, and released in this country the following year. The voice of the soloist is of unearthly beauty in this music; she floats her tones effortlessly above orchestra and chorus, both amazingly well reproduced for the period of recording. The final entrance of the soprano in the *Amen* could not be called an attack—the voice is just suddenly there.

1936

"DIE ENTFÜHRUNG AUS DEM SERAIL:" *"Wer ein Liebchen hat gefunden," "Die Zauberflöte": "O Isis und Osiris," Alexander Kipnis, basso, Berlin State Opera Orchestra; Erich Orthmann and Clemens Schmalstich, conductors, Victor 1738.* For the sheer glory of Kipnis' voice and his dead-pan realization of Osmin's doleful song this record should not be forgotten. The Sarastro invocation (with chorus) remains the best electrical version.

"AN CHLOE; DIE VERSCHWEIGUNG," *Lotte Lehmann, soprano; Erno Balogh, piano, Victor 1730 (M-292).* These two little songs were the best part of Lotte Lehmann's first Victor song recital. The recording is not too good—the piano is pale and in the background—but the singing is special. The LP *Tribute to Lotte Lehmann* has revived both songs.

"SONATAS, VIOLIN AND PIANO," *Simon Goldberg, violin; Lili Kraus, piano, Parlophone SW 7-20.* Issued by the Mozart Chamber Music Society over a period of years, the readings of Goldberg and Kraus were accepted as gospel; they have been kept alive by transfer to LP.

"LE NOZZE DI FIGARO," *Glyndebourne Festival Opera Company; Fritz Busch, conductor, Victor M 313-15.* Operatically, this is the most important of all our landmarks, for it ushered in the era of completeness. A full-length Mozart opera was not considered commercially practical in the thirties, so the recording had to be sponsored by a society and sold by subscription. Unfortunately, too, it was issued piecemeal, and in strange order. Still, the firm guiding hand of Fritz Busch and the always at least competent singers of the Glyndebourne Festival company gave us a recording that will not be forgotten, though better "Figaros" are possible, and at least one equally good one has already appeared.

1937

"CONCERTO, K.271, IN E-FLAT," *Walter Gieseking, piano; Berlin State Opera Orchestra; Hans Rosbaud, conductor, Columbia M-291.* A worthy performance of a charming concerto, and a fine example of Gieseking's playing in the thirties.

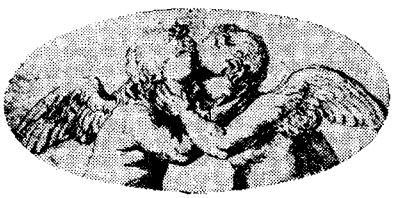
"CONCERTO, K.467, IN C," *Artur Schnabel, piano; London Symphony Orchestra; Malcolm Sargent, conductor, Victor M-486.* This is not the first of Schnabel's Mozart concerto recordings, but all in all the finest.

1938

"DON GIOVANNI," *Glyndebourne Festival Opera Company; Fritz Busch, conductor, Victor M-423-5.* In some respects this remains the best *Don Giovanni*, though it cannot claim to rival the later versions in sound.

"CONCERTO, K.466, D MINOR," *Edwin Fischer, piano, conducting the London Philharmonic Orchestra, Victor M-223.* This was the first of several famous recordings of a great concerto, and as such it is a landmark. Though opinions have differed as to its values compared with the versions of Bruno Walter, Iturbi and the rest, my personal vote is decided-

They're talking about the...



Mozart Year

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ly for Fischer. The recording has been transferred to LP, and it is still acceptable enough.

"AN CHLOE"; "DAS VEILCHEN"; "ABENDEMPFINDUNG"; "DER ZAUBERER"; "ALS LUISE DIE BRIEFE IHRES UNGETREUEN LIEBHABERS VERBRANNT," *Ria Ginster, soprano; Gerald Moore, piano, Victor 1869, 14824.* This miniature recital was more important when released than it may seem today, for the songs were then little known to collectors. Ginster's singing, of course, helped to make them significant.

"QUINTET, K.581, IN A," *Benny Goodman, clarinet; Budapest Quartet, Victor M-452.* Benny Goodman as "longhair" was news in the late thirties, and the recorded results were perhaps overpraised because of their novelty. The famous jazzman has more recently bettered his early efforts, but his debut discs were a big event.

"LE NOZZE DI FIGARO": *Porgi amor"; "Dove sono," Tiana Lemnitz, soprano; Berlin Philharmonic Orchestra; Bruno Seidler-Winkler, conductor, Victor 15176.* The first (non-Mozart) records of Lemnitz were sensational. By the time these arias were made the voice had developed a quaver which marred much of her subsequent work. Nevertheless, this disc had great appeal, and one of the arias is to be found in Victor's *Fifty Years of great opera singing.*

1939

"DIE ZAUBERFLÖTE," *Berlin State Opera Company; Sir Thomas Beecham, conductor, Victor M-541-2.* After the Glyndebourne sets noted above the Mozart Opera Society went to Berlin, taking Beecham along; to set down this classic recording of the most German of operas. To my mind some features of the set have been overpraised, but the sum of the parts will stand in any company.

"CONCERTO, K.491, IN C MINOR," *Robert Casadesus, piano; Paris Symphony Orchestra; Eugène Bigot, conductor, Columbia M-356.* It was hard to choose between this performance and the one of Edwin Fischer; the concerto is one of the great ones, and Casadesus plays it splendidly.

1940

"CONCERTO, K.622, IN A, *Reginald Kell, clarinet; London Philharmonic Orchestra; Malcolm Sargent, conductor, Victor M-708.* Kell's was a new name when we first heard this record, his art something fresh and charming.

1941

"COSI FAN TUTTE," *Glyndebourne Festival Opera Company; Fritz Busch, conductor, Victor M-812-14.* Perhaps the most satisfactory, all things considered, of the pre-war Glyndebourne sets, this 1935 performance had to wait six years for American release.

"CONCERTO, K.447, IN E-FLAT," *Aubrey Brain, horn; BBC Symphony Orchestra; Sir Adrian Boult, conductor, Victor M-829.* Though the present generation thinks of the horn in terms of the gifted Dennis Brain, those whose memories go back a decade or so cannot forget the young man's equally talented father. Nor can we forget this recording, which Gabriel himself would be hard put to better.

1944

"DIVERTIMENTO, K.563, IN E-FLAT," *Jascha Heifetz, violin; William Primrose, viola; Emmanuel Feuermann, cello, Victor M-959.* This was one of a series of recordings featuring stellar soloists in chamber music, and by all odds one of the best of them.

1947

"DIE ENTFÜHRUNG AUS DEM SERAIL": *"Hier soll ich dich denn sehen"; "In Mohrenland gefangen." Aksel Schiøtz, tenor; Copenhagen Royal Theatre Orchestra; Egisto Tango, conductor, HMV DA 5253.* A particularly attractive performance by one of the outstanding vocal stylists of the post-war years.

1951

"VORREI SPIEGARVI, O DIO!" *Maria Stader, soprano; with orchestra; Hans Erisman, conductor; Torrence MacDonagh, oboe obbligato, HMVC 4056.* Though the recording has been little noticed, this is among the finest vocal performances we have had in recent years. Perhaps it will yet be discovered, as the singer is beginning to make an impressive name for herself.

MUSIC TO MY EARS

"Meistersinger" at the Met, Bartok, TV "Flute"

"DIE MEISTERSINGER" at the Metropolitan has not been for a dozen years or more what it was at its latest hearing—lyric, youthful, volatile, moving from the interior of the church to the twilight of "Johannestag" to the sunny resolution of the Pegnitz meadow with a musical mood to parallel the scenic. For this the credit belonged in large part to conductor Rudolf Kempe, who returned for his second Metropolitan season to put his own distinctive stamp on what he did. The performance began well with a forceful playling of the overture (during which, for an innovation, latecomers were politely requested to remain outside) which those who had the foresight to come on time rewarded with spontaneous applause as the curtain rose.

There are as many ways of playing "Meistersinger" as there are other musical works of similar magnitude, and the recent versions by Reiner, Stiedry, Busch, and Szell have had their various virtues. But what made this one outstanding—aside from the specific points noted above—was that the cast was singing the same kind of "Meistersinger" Kempe was conducting. Or, let us say, he was given a group able to impart a vocal sound in harmony with the score as he conceived it. Among them, Lisa della Cassa (Eva) and Otto Edelmann (Sachs) are both known quantities, still on the upward grade. A new addition of worth was George Tozzi, the Chicago-born bass-baritone, who sang Pogner's music with lyric flow and a suave resonance. No such weighty Pogner as we have admired in Kipnis (not to mention Bender or Mayr), it was intimately related, nevertheless, to the Kempe dimensions.

Finally, the Walther von Stolzing of Albert da Costa, a late replacement for the announced but non-starting Brian Sullivan. He is a twenty-nine-year-old native of Amsterdam, N. Y. who emerged from the Juilliard School (where he had been trained on a "G.I." scholarship) as a baritone, but was persuaded by the Metropolitan management to develop his upper range as a tenor. Despite the unnerving experience of singing a major Wagner role for the first time under such circumstances (he had only minor roles in "Tristan" and "Parsifal" behind him) he had the part completely in hand, singing it with a sweet pure sound, accurate pitch, and the beginnings of a dramatic characterization. He is a sizable figure on stage, who could present a more appealing picture if he were less broad, but he has a bright future before him in the lyric Wagner parts.

Scenically, the production was much as it was as "revised" last year, meaning tolerable if not distinguished. Paul Franke as David, Gerhard Pechner as Beckmesser, and Hertha Glaz as Magdalene were all their expert selves, likewise the direction of Dino Yannapolous. The orchestra rose to Kempe's luring direction with a subtlety, timbre, and individual excellence not often heard from it.

Later in the same week Kempe made his first (but, most probably not his last) appearance on the stage of Carnegie Hall as conductor of a program sponsored by the American Friends of Bayreuth. This time it was the Symphony of the Air with which he made something of a *tour de force* with the "Meistersinger" prelude, also conducting admirably the varied bill of Wagnerian fare involving Paul Schoeffler, Margaret Harshaw, Ramon Vinay, and George London. Regina Resnik was announced as indisposed, a condition brought on, no doubt, by the prospect of waiting until 10:15 to sing an excerpt from "Rienzi." As to the basic purpose of the concert: I have no objection to anyone, of free will, contributing to the maintenance of Bayreuth. Considering its frank commercial status, however, I would not urge anyone to do so until some members of a comparable Germanic social strata pledged support, say, o Tanglewood.

Otherwise of operatic note recently was the first New York appearanc (live, that is, for he has been see in many films) of Tito Gobbi, wel known as one of Italy's prominen baritones, as Scarpia in a Milanov-D Stefano-Mitropoulos "Tosca." A might have been anticipated, Gobl is a master of the actor's craft, wit a rasping voice of substantial volun if hardly beguiling quality. For th part, however, he had everything r quired to deliver a Scarpia of suavit insinuation, and authentic nastine In his treatment the text became a most more a part of the effect th the music.

What with a full house taking tur rooting for one performer or the oth it turned, vocally, into what the j world knows as a "cutting" cont

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It was "you take the high note and I'll take the low note" and no holds barred. Milanov, as Tosca, not only had the last leap, but also the last note, to which she gave abundant effect. Mitropoulos conducted as though he had never heard of Krenek, Blacher, or even Schoenberg.

Some of the loveliest, purest vocal sound heard here in recent years resounded through Carnegie Hall when Victoria de los Angeles resumed local appearances with a song recital, prior to taking up her operatic assignments. The date unfortunately coincided with the "Tosca" noted above, so that my attention was limited to Mozart's "Exsultate Jubilate" and a portion of her Schubert group. The Mozart motet was sung with a troublefree throat and a lovely articulation of the Latin text, also with a differentiation of moods, a lively response to the shifting styles of writing that marked a new high for Miss de los Angeles as an interpreter. It was also of the first order, musically, with a sensitive treatment of embellishments and a clean attack on the florid details. Her endeavor with Schubert's "Tod und das Mädchen" was somewhat on the optimistic side, since she lacks the low tone to give the climax its proper effect, thus offsetting whatever she had done well before. Paul Berl's piano playing was more in accord with the quality of her singing than it has been on other occasions.

The ever-rising esteem for Bartok was enhanced by two excellent performances of the "Music for Strings, Percussion, and Celesta" by the Boston Symphony under Ernest Ansermet, and a local premiere of Tibor Serly's arrangement of "Mikrokosmos" excerpts, Franco Autori conducting the Philharmonic-Symphony Orchestra. If the Ansermet direction did not have quite the dynamism of one memorable performance by Leonard Bernstein, it had clarity, definition, and musical persuasiveness of a high order. As record followers are aware, Autori has a deft way with this Mikrokosmos" matter, the orchestra operating admirably. —I. K.

* * *

TWO ways of presenting operas in not-quite-operatic performances were illustrated in New York within the days recently. One of them was for a local audience only; the other was available to owners of television. At Town Hall on January 10 the American Opera Society gave a concert performance of Bellini's "I Puritani." Arnold U. Gamson and his colleagues did not make the mistake of believing that this opera's beautiful score is heard seldom because of an unbearably silly libretto. They quite rightly took Count Carlo Pepoli's libretto seriously, using both a minimum of stage action (entrances and exits were respected) and a faint suggestion of costuming. The result made it clearer than ever that a good opera is not music set to words illustrating action, but a new entity multiplying everything it employs. As such an entity, "I Puritani" was both beautiful and stirring, though the libretto apart from the music is highflown nonsense.

Donald Gramm excelled as Sir George Walton; Laurel Hurley as Elvira displayed her continuing artistic growth. With one exception, the other singers and the chorus trained by Margaret Hillis were excellent. The exception, sadly, was Eugene Conly as Lord Arthur Talbot. The cruel *tessitura* of this role lies far above his current vocal abilities, and he made many very loud, inaccurate, and unpleasant high sounds.

Of NBC-TV's lavish presentation of a slightly cut version of Mozart's "The Magic Flute" on January 15, I saw and heard only the first half. The English translation by W. H. Auden and Chester Kallman appeared to work, though the original German, an integral part of the sound-world that Mozart created, was sadly missed. George Balanchine failed to solve the problem of enlivening the opera's rather static stage tableaux. Rouben Ter-Arutunian's sets and costumes were imaginative in a televisionary manner; in color (which I did not see) they must have seemed splashily handsome. Herman Adler conducted without any illuminating vitality. The singers looked their parts well, but the busy Laurel Hurley (Queen of the Night) was not a believable mother to Leontyne Price (Pamina). After one hour of the two-hour telecast, an especially mindless and infuriating commercial dispelled all the carefully elaborated fantastic atmosphere—and I could not wait for the second hour. I shall remember with pleasure the singing of Miss Price, Yi-Kwei Sze (Sarastro), John Reardon (Papageno), and—except for one bad misfortune—William Lewis (Tamino). Miss Hurley is not yet emotionally or vocally ready to be as icy and fiendish as a good Astrafiammante must be.

Most of those who heard "I Puritani" at Town Hall and "The Magic Flute" in their living rooms (I boggle at the idea of leaning across a tavern bar to watch it) will be grateful for these opportunities. But under no condition can either concert performance or television version replace opera in the opera house when it is well sung, well played, well staged, and well acted. All else is pale approximation, not entirely satisfying substitute.

—Herbert Weinstock.

Reviews

Continued from page 53

been imbued with a considerable sense of what to do with them.

What else he can play as well as Bach, I do not know. On the other hand, Bach wrote an infinite amount of keyboard music, and at least one well-known artist (Harold Samuel) made a career out of playing it. Whether this fate would appeal to Gould, I know not; but he has made a mark for himself with this clean-lined, soberly expressive effort that will take considerable doing to excel. (He also writes his own annotations, which makes him a double menace.) The sound is beautifully suitable to the music.

Martinelli Redivivus

VERDI: *"Come rugiada" ("Ernani"), etc. Giovanni Martinelli, tenor.* Camden CAL 283, $1.98.

GIORDANO: *"Un di all' Azzurro Spazio" ("Andrea Chenier"). The same.* Camden CAL 274, $1.98.

WHY ONE OF THESE is called "Giovanni Martinelli in Opera and Song" and the other "Giovanni Martinelli Sings by Request" is not revealed. Indeed, RCA's frugality where its Camden discs are concerned extends to the omission of any listing of contents on the sleeves of the records involved. Once the disc is on the turntable, the only way to discover what comes next is to have a swivel-necked head, revolving (naturally) at 33⅓ rpm.

However, I have eventually puzzled out that "Martinelli in Opera and Song" restores material from the best period of his vocal powers—1915-1925, while the repertory of the "Request" album, though more popular, shows the voice in the tighter, more leathery condition of the last decade of his public activity. Even so, the differentiation is only partial, for side one of CAL 283 contains some of his very last recordings (the "Otello" monologues) as well as "La Juive," "Carmen" and "Faust" excerpts of the late Nineteen-twenties.

No doubt the Martinelli fancier will want them both, but the more objective ear will probably decide that the occasional charming phrases or some single aria sung with considerable authority is not worth the lapses between, in taste, in vocal projection, in merely good sound. It has all been skilfully restored, but a selection of the best, rather than the large total offered, would probably have honored the singer even more.

—Irving Kolodin.

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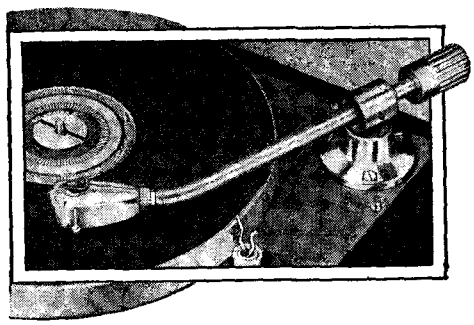

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Ah John, Ah Jack, Ah Julian!

ONE OF the best and certainly the most gossamer of modern jazz combinations is the Modern Jazz Quartet, in which the piano of John Lewis is pitched in contapuntal delicacy against the vibes of Milt Jackson, the bass of Percy Heath, and, recently, the drums of Connie Kay. Their latest LP (Prestige LP 7005) is entitled "Concorde," which suits Mr. Lewis's taste for Paris, also the sparkling spirit of one of his original numbers, and the sense of the group in general. Followers of the new jazz movements will need no introduction to this evanescent little crowd; newcomers who are looking at once for strict and airy musical pleasure can scarcely go wrong. The other titles include, among others, a Gershwin medley and a palpitating treatment of Sigmund Romberg's "Softly As in a Morning Sunrise."

A California composer-arranger who is worth listening to with the diligence of a professional wiretapper is young Jack Montrose, who has the special ability to write exciting parts, eccentric to one another, which sound as though they were improvised. He also believes in improvisation. The result, in "Jack Montrose Sextet" (Pacific PJ-1208), is an LP full of both planned and spontaneous delights, further guaranteed by a first rank cast including Montrose, tenor sax; the late Bob Gordon, baritone sax; Conte Candoli, trumpet; Shelly Manne, drums; Paul Moer, piano; and Ralph Pena, bass. There are blues, there are pops, and there are Montrose originals such as "Listen, Hear" and "Credo" in which the wonderful old Dixieland art of freely entering horns —every man for himself and at the same time for the combo—may be heard in modern guise. Also, Montrose declares himself a devotee of classical musical form—extended, developed structures—and his jazz compositions move sophisticatedly in that direction.

This is a large month, and I pass on rapidly to Julian "Cannonball" Adderley. If there exists a photograph of a happier man than he appears on the cover of his new LP (EmArcy MG-36043) I should like to know where it is to be found. His picture has been a tonic to me for more than a fortnight. His alto saxophone, his band, his compositions, and the trumpet playing of his brother Nat have likewise. The Adderley brothers stem out of Florida and are relative newcomers to the big time. Here they have such rich support as trombonist James Cleveland; Cecil Payne, baritone sax; John Williams, piano; and drummers Max Roach and Kenny Clarke. The Adderley secret—as that cover portrait will easily suggest—is power. He

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may not be the most creative man in modern jazz, but he is highly inventive (a sort of brass bound blend of his favorites Benny Carter and Charlie Parker), and there is an irresistible well of force in the man. He can express it, or he can reserve it, as in "Willows" and "Everglade." And there are few things more moving in the arts than the sense of extra powers lightly deployed. This is very much a man to watch; things are going on in the engine room, and they are anything but kitchen mechanics. The cooking is artistry.

Another interesting modern album comes from Lyle "Spud" Murphy, a famous Benny Goodman arranger of the old days, who has developed his own 12-tone system and gathered about him some of the best modern jazz instrumentalists. They include, for instance, Buddy Collette on the flute, clarinet and saxaphones; Andre Previn, piano; and Shelly Manne, drums. What I hear is a suave, swinging, richly reedy music on original themes and such standards as "Sophisticated Lady" and "Perdido" (Contemporary C3506).

THE piano section is fruitful with three fine contributions. If you wish modern jazz piano at its most tactful, gracious and—perish the word in this day and age—romantic, there is a new Barbara Carroll (RCA Victor LPM-1137). If you would like to hear the bebop pioneer Thelonious Monk play the works of Duke Ellington with fine restraint and quiet harmonic adventurousness, he does so (Riverside RLP 12-201). And if the classic Chicago-style Joe Sullivan is still your dish, as he is mine, you will be happy to know that he has made new recordings of many of his old specialties (Riverside RLP 12-202). This album, full of Sullivan's lyric warmth, points up the regrettable degree to which modern jazz pianists have neglected dynamic shading. Granted that they usually have other things on their minds; it is tempting to say that and when they have more on their parts they will rediscover the fact that the piano can sigh as well as intillate, brood as well as bounce. hile we are in Sullivan's traditional oove, it is time to say that Kid Ory's eole Jazz Band are with us again om the Hollywood branch of the w Orleans lodge (Good Time Jazz 12008). This is a fine program, from avoy Blues" to "Indiana," and right the middle of it Alvin Alcorn steps of jazz entirely and plays two reous trumpet choruses of "A Closer lk with Thee" which, by any standI am prepared to recognize, are ong the loveliest things put on wax year. —WILDER HOBSON.

Lawrence

Continued from page 50

edition provides an index and a list of Mozart's own concerto cadenzas.

1948: Robert Bory: *"La Vie et l'oeuvre de W. A. Mozart par l'image"* (Les Editions Contemporaines, Geneva). The third in a series of beautifully-produced de luxe editions of picture biographies of the great composers. The first two dealt with Liszt and Wagner (1936, 1938). The editors enlisted the help of Arthur Schurig in separating the "false Mozarts" from the authentic portraits, of which there are few. This is easily the definitive iconograph of the composer's life, works, and friends.

1949: Paul Nettl: *"Mozart-Goethe: Das Veilchen—The Violet; the history of a song"* (Storm). The book consists of the genesis of "Das Veilchen," with handsome illustrations, a facsimile reproduction of Mozart's 1785 manuscript and a German and English text of the poem.

1951: Günter Hausswald: *"Mozarts Serenaden."* A critical survey of Mozart's "entertainment" music.

1951: Roland Tenschert: *"Wolfgang Amadeus Mozart"* (Salzburg, 1951; Macmillan, 1953). A delightful work, profusely illustrated, by one of the eminent authorities on Mozart, the former archivist and librarian of the Mozarteum. It goes without saying that Emily Anderson's English translation is all that one could wish for.

1952: Von Walter Hummel: *"Nannerl, W. A. Mozarts Schwester"* (Amalthea). Another book on Mozart's family, this one dealing with his sister, Maria Anna Walpurga.

1953: Max Kenyon: *"Mozart in Salzburg"* (Putnam). There is no Salzburg "period" in the sense of a Bach Cöthen or Leipzig period. Until his final departure in 1780, Mozart spent as much time abroad as in his native city. However, the present work attempts to discuss three aspects of the composer's life in Salzburg: 1) his personal relationships, 2) his compositions, and 3) the social and political background of the time. This monograph is marred by frequent misprints and some unnecessarily "picturesque" writing.

1954: Louis Biancolli (editor): *"The Mozart Handbook"* (World). A vast amount of information taken from reviews, program notes and source books is included in this compendium. Divided into three parts, the volume covers Mozart's life, his music, and his death. The first of these is easily the most valuable, as well as the most absorbing, portion. Some of the subjects are, "A close-up of Mozart by his contemporaries," "The women in Mozart's life," "Leopold Mozart," and others. In Part II, the material is uneven in quality and, despite Mr. Biancolli's intention of providing the "most complete one-volume guide to the man and his music," there are some mystifying omissions and disproportions. The only composition analyzed in the chapter on "Church Music" is the Requiem, while only twenty-nine pages are devoted to Mozart's chamber works. However, Biancolli also includes excerpts from the writings of such Mozart scholars as Dent, Einstein, Turner, Blom, and others.

1955: A. Hyatt King: *"Mozart in Retrospect"* (Oxford). In one of the most fascinating works on Mozart in recent years, Mr. Hyatt King brings together facts not heretofore made available in one volume. He successfully traces the "fluctuating expansion of Mozart's reputation from his own lifetime to the present day, in the light of the publication of his music, its performance, various opinions of it, and the growth of critical biography." Highly recommended.

1955: Otto Schneider: *"Mozart in Wirklichkeit"* (Kaltschmid). This work includes a chronology in which one can see at a glance where Mozart traveled and what he composed on a given date. Each entry is elaborated upon in the body of the book: a calendar (Tagebuch) adorned with reproductions of authentic portraits of Mozart, his family and contemporaries; drawings of the various cities, theatres and other places of interest on the Mozart itinerary; and photos of autograph manuscripts, program announcements and other documents. As Dr. Moser states in the Preface, the book contains nothing but facts, and is therefore ideally suited for quick reference. But the nature of its presentation also makes for fine browsing material for the layman.

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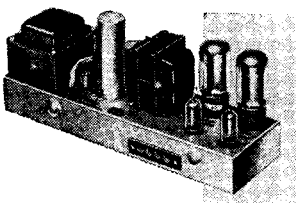

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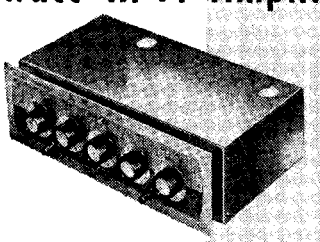

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THE OTHER SIDE

"HAMLET" WITHOUT THE PRINCE

LONDON.

FOR CONCERT and operagoers this January is Mozart-month in England as elsewhere with special commemoration performances at Covent Garden and Sadler's Wells (which has just celebrated its own twenty-fifth anniversary), and an all-Mozart week at the Royal Festival Hall in which London's five main orchestras plus the London Mozart Players will pay their respective tributes. Alas that Sir Thomas Beecham, who has taught us all so much about this music, will be too far from these shores to participate in this feast! Paul Hindemith, who is to direct the Royal Philharmonic on the night of the 27, can be sure of a warm welcome, but there is no denying that a Mozart Gala with the RPO, but sans Tommy, is not unlike "Hamlet" without the Prince of Denmark.

Ever anniversary-minded, our record companies have not been unmindful of the occasion, although some of them have been content to remind us of riches already listed in their catalogues. Decca, for example, draws attention to its fine operatic representation, consisting of five Vienna-made recordings: the recent foursome and the early, but now retransferred and much improved "Entführung." Philips's "Jubilee Edition" has been appearing gradually for the past eighteen months and will continue to do so throughout 1956: the latest issue in this series is the great C minor Mass, K. 427, which appears on two ten-inch discs and is conducted by Rudolf Moralt.

The most important contribution, however, is HMV's, comprising as it does a pair of symphonies, Nos. 34 and 36, admirably played by the London Mozart Players under Harry Blech (like Markevitch on DGG, Blech includes the Minuet, K. 409, for No. 34), a pair of concertos, K. 488 in A and K. 491 in C minor, with Solomon as the suave and limpid soloist supported by Herbert Menges and the Philharmonia, and the new Glyndebourne performance of "Le Nozze di Figaro." By common consent one of the finest productions yet seen on the Sussex Downs, this "Figaro" emerges as a most serious rival for the Kleiber/Decca set. The latter was dominated by the conductor and, to a lesser extent, by Siepi's powerful Figaro; HMV's Vittorio Gui prefers a more relaxed approach and this performance seems to revolve around the person of Countess Almaviva, whom Sena Jurinac endows with true pathos, yet showing us, too, the lady's mischievous delight in plotting against her philandering husband. Graziella Sciutti, though unable to appear on the stage last summer, nevertheless took part in the recording: her Susanna is pert and charming, if not wholly endearing. Risë Stevens, on the other hand, sounds far too mature as Cherubino—it is difficult to escape the conclusion that she was brought in to replace Frances Bible (who had sung at most of the performances) at RCA's behest, in the interests of "box office." The men—Bruscantini, Calabrese, Wallace, and Cuenod—are all first-rate, while the Glyndebourne Festival Orchestra, alias Royal Philharmonic, plays with the utmost distinction. The recording, complete on seven sides, is of admirable quality though the sound is less spacious than Decca's.

Other HMV releases, unburdened by calendar association, include an unusually accomplished account of Dvořák's great Cello Concerto from Paul Tortelier and the Philharmonia under Sargent, Brahms's Sonatas for Violin and Piano in G, Op. 78, and in D minor, Op. 108, played by Giocondo de Vito and Edwin Fischer (whom have not previously encountered as team), and RCA Victor's potted version of "Samson et Dalila" which contains some luscious playing by the NBC Symphony under Stokowski side by side with singing which is frequently forced and unlovely. Collectors of ballet scores as well as lovers of Verdi will be interested in "The Lady and the Fool," one of last year's additions to the Sadler's Wells repertoire; Charles Mackerras, the young Australian-born conductor who "Pineapple Poll," based on music Sullivan, was such a signal success a few years ago, devised this musical attractive score, a patchwork of music drawn from more than a dozen early and largely unfamiliar Verdi operas. The entire ballet has now been recorded by the Philharmonia conducted by Mackerras, and I shall be surprised if it fails to rival "Pol popularity.

On January 25 each year, Scotsmen in every corner of the globe like to gather so that, having made sure of a liberal supply of the national beverage, they may celebrate "Burns Night." Although there is no trut

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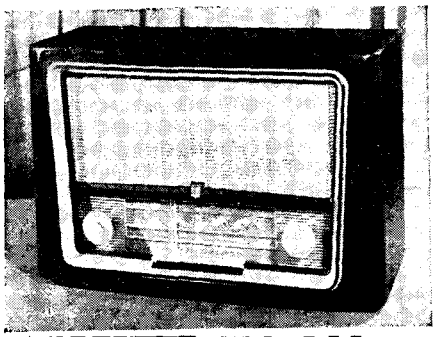

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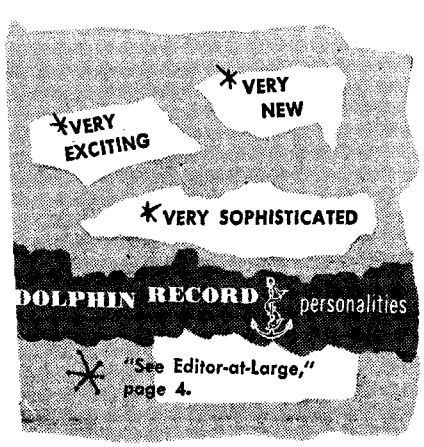
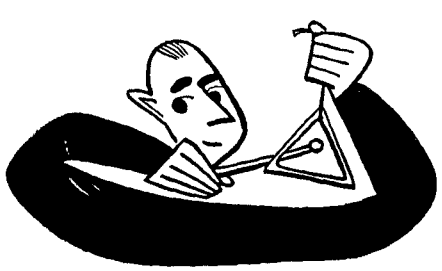


the rumour that a free bottle of whisky will be supplied with each copy of the record, Columbia's "An Evening with Robert Burns" will be warmly welcomed not only north of the border but wherever there are exiled Caledonians: It contains a balanced diet of poems and songs presented in the authentic manner by speakers and singers of the Saltire Music Group (whose director, strange though it may seem, is a well-known musician with strong Glyndebourne associations bearing the altogether un-Scottish name of Hans Oppenheim). Anyone who might wonder just why it is that a gifted, yet somewhat limited lyric poet should have become the focus of so much national sentiment had better keep quiet here, or be labelled an "ignorant Sassenach" (Angel 35256).

Contrary to the expectations of most critics, the "Popular Orchestral Concert" type of disc has become an established feature of the LP scene, even when it lacks the unifying personality of some outstanding conductor. It is difficult, if not impossible, to look at a record such as Columbia's "Popular Concert No. 2" without wondering how on earth it ever came into being; George Weldon, who conducts the London Symphony Orchestra, might have chosen the five familiar items by Bach and Handel (despite the dubious taste of one or two of the arrangements), but to round off the program with Sullivan's "Di Ballo" Overture, Elgar's "Chanson de matin" and Tchaikovsky's "Marche Slave" suggests that the items were picked out of a hat. Argo, on the other hand, has decided to cash in on the fabulous popularity of "Music for You," a monthly BBC Television program (said to attract a regular audience of 8,000,000 viewers) whose conductor-compère, Eric Robinson ("TV's smiling maestro"), has chosen as unashamedly popular a selection of salon and light orchestral fare as has ever come my way. Since Westminster is to issue this series in the United States before long, I will not reveal too many delectable details but merely point out that all the items are arranged by Arthur Wilkinson, that side 1 opens with "Tambourin Chinoise" (sic!) and side 2 ends with "Flight of the Bumble Bee."

—THOMAS HEINITZ.



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M, W, and M

Continued from page 46

ure. "Excellent! Splendid! Remarkable!" were some exclamations of pleasure. "At last, that's just the way it ought to be done." At the end of the first act Brahms hurried backstage, threw his arms around the conductor, and said, "That was the best Don Giovanni I've ever heard. Not even the Imperial Opera in Vienna can rival it."

The "devil of a fellow" to whom Brahms paid this tribute was, of course, Gustav Mahler (the episode above is condensed from its presentation in the late Gabriel Engel's book "Gustav Mahler, Song-Symphonist"). Then aged thirty-one, he was slowly making his way up the operatic ladder that led him next to Hamburg, then to Vienna, and finally (the order is chronological, not necessarily qualitative) to the Metropolitan. Oddly enough, the impression of the superb "Don Giovanni" lingered with Brahms till the end of his life: in 1896 Mahler visited the ailing old master (he died the next year) and sought his assistance in obtaining the director's post at Vienna, which—it was well known—would soon be vacated. Though Brahms regarded Mahler, the composer, as "the most incorrigible revolutionist," his recollections of the Budapest experience put him on the side of Mahler the opera conductor. As is well known, Mahler was appointed to Vienna in 1897 and survived the intrigues and the difficulties of the position for nearly a decade of the most fruitful kind of artistic endeavor. His two seasons in New York were revolutionary in their effect on the local appreciation of Mozart.

On January 23, 1908, Mahler conducted "Don Giovanni" for the first time in New York. The critic of *The New York Sun* (W. J. Henderson) headed his column-long review: "Gustav Mahler Revolutionizes Performance." Devoting his first paragraph to the shortcomings of the Mozart performances for decades before, he then continued: "All this has been changed by the artistic influence of one man, and the result was that last night's performance moved swiftly, steadily, even relentlessly toward its great climaxes. . . . Mr. Mahler is known in Europe as a great interpreter of Mozart and much was expected of him. Much was received." Summarizing the innovations (which he enumerated in detail), Henderson said: "In short, Mr. Mahler treated 'Don Giovanni' not as a collection of set pieces for singers, but as a drama in music, and *the true nature of the noble old classic shone out as it has not in previous local performances.*" (Italics mine, Ed.)

Just where the emphasis lay on the musical side was clarified by the next statement: "The singers of the cast [Eames, Gadski, Sembrich, Scotti, Chaliapin, and Bonci] showed a fine feeling for this proper method of interpretation and well they might, for they were greatly the gainers by it. The beauty of their arias was enhanced by the exquisite sense of proportion which was present in the interpretation, and the interest of the audience in them was heightened by the restoration of the continuity of the dramatic thought."

Great as was his musical mentality—and, perhaps, only Richard Strauss was his rival in the two worlds of creation and recreation—one cannot believe that the "new" treatment of Mozart (which must, since it rests on the foundations of the composer's stated purpose be considered the "old" reborn) came to Mahler in a flash of inspiration. It could have only been the outcome of a conditioning, of exposure to the bad and resistance to it, plus an enlightening analogy in another area.

LIKE most youths of the time, Mahler was not merely an enthusiastic but an abandoned Wagnerite. In 1876, when he was sixteen and a student at the Vienna Conservatory, the imminent opening of the Bayreuth Festspielhaus was the topic of the hour. One of Mahler's closest friends at the Conservatory was Hugo Wolf, whose devotion to Wagner is celebrated. As soon as he had emerged from the extreme state of poverty in which he existed for a year or two after leaving the Conservatory, Mahler made his pilgrimage to Bayreuth (1883). It was the summer of the year in which the *Meister* had died, and if anything, "Parsifal" was a deeper experience than ever. On emerging from the theatre Mahler later wrote, "I knew that the loftiest and most agonizing of revelations had just come to me and that it would remain with me throughout my life." In the course of the apprenticeship that led to Budapest and beyond, Mahler served (1885) in Prague (in succession to Anton Seidl, who had been called to his historic mission at the Metropolitan), where he gave "Die Meistersinger," the "Ring," and "Don Giovanni" with equal enthusiasm. Everything points to the conclusion that the discipline Wagner expected of his singers as a matter of course Mahler made mandatory in his Mozart as a matter of historic justice. (Bruno Walter alludes to this in his book

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about Mahler, without elaboration.

It was, of course, far from a one man revolution. Richard Strauss certainly had an eminent part in it, as did Beecham in London a decade later. (His "Cosi" in 1910, he recently remarked, was England's first hearing of it, nearly 120 years after it was written!) But the question of precedence, even here, seems definitely on Mahler's side. In 1888, while Mahler was in Leipzig between his Prague and Budapest phases, he was visited by the twenty-three-year-old Strauss, who wrote of his experience to his friend and sponsor, Hans von Bülow: "I have made a new, very charming acquaintance in Mr. Mahler who strikes me as being an extremely intelligent musician, in fact one of the few modern conductors who understand variations of tempo. He has splendid views on music in general, but particularly about Wagner's tempos (as opposed to the Mozart-conductors of present-day standing)." I need not elaborate on the significance of the final phrases!

This brief sketch of some sixty-five years of musical performance is doubtless subject to elaboration, in which it might well be discovered that other men, in other areas, were possessed of equivalent ideas. Something was "in the air," doubtless, and it could well have inspired the thinking of other musicians, elsewhere. But diligent search has not revealed it.

It is a fact worthy of further note that many of the eminent Mozartian interpreters of the present day profited from either direct or indirect association with Mahler—Bruno Walter in the first instance, Fritz Stiedry, the late Artur Bodanzky, Fritz Reiner, to mention but a few more. The list would doubtless have been longer, had not Mahler died in 1911, at the tragically early age of fifty-one. However, it is not too much to say that through Richard Strauss and Bruno Walter, both very much involved with the earliest, best years of Salzburg, the pathbreaking endeavors of Mahler became a highroad from which few, today, would dream of digressing. (Since Strauss lived on so much longer, there was another line of descent—Busch, Kleiber, Szell—from him.)

If the supposition advanced here is sound, and the influence of Wagner was transmitted through Mahler to Mozart, it would merely add one more to the innumerable effects of the titanic Richard on music generally, and opera specifically. He simply made his music so complex that singers could not function without dependence on the man with the baton. Once *that* thought was made manifest, the singer's sun had started to set, and the conductor's to rise. Truly, then too, Mozart's personality came out of the shadows where it had been so long.

Beecham

Continued from page 34

named composers should be habitually played nowadays with the full strength of the average symphony orchestra, the music of Mozart which differs little in orchestration should suffer the process of attentuation and devitalization. It is just as possible to procure the right balance between Mozart's and Haydn's wind sections and a large body of strings as in the case of Beethoven and Schubert. This is an efficient conductor's problem and is easily soluble. There are numerous places in the Beethoven symphonies where we think it judicious to double the wind instruments in order to maintain a perfect balance between the different sections, and if this is permissible in the latter case it should be equally so in the former.

There is a minor question which periodically harasses the minds of those serious-minded persons known as purists. They yearn for the sound of the old valveless horn in place of the more versatile instrument of our time. I have experimented now and then with this ancient instrument, just as I have done with others which are now practically obsolete. There is little doubt that for a certain type of work where the horn has a limited range and is mostly diatonic, the old instrument is not only effective, but agreeable. The main obstacle to its use is the reluctance of nearly all present-day players to make use of it. Here the discretion of the experienced conductor may be appealed to, for it is possible for skilled players on the new instruments to reproduce with fair approximation, and a little persuasion, the sound of the old.

Although this brief survey is concerned mainly with the symphonic works of Mozart and Haydn and a comparison between them, I should add that it is not in his symphonies that Mozart displays his greatest resources of instrumentation. For that we must go to some of the great piano concertos, notably No. 24 in C minor (K.491), where he writes with a breadth, ingenuity, and a variety of orchestral effects unsurpassed in any similar work by Beethoven himself. However, the Haydn-Mozart comparison is non-existent in this area.

Then, of course, there are his numerous operas, where in some of them, notably "Così Fan Tutte," he revels in an equally diverse discovery of new sounds. A consideration of these is outside the scope of this present little effort, but one which could easily fill, without tiring the reader, a capacious volume.

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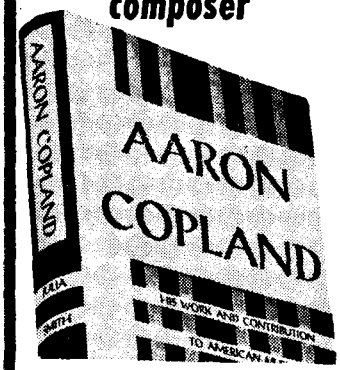

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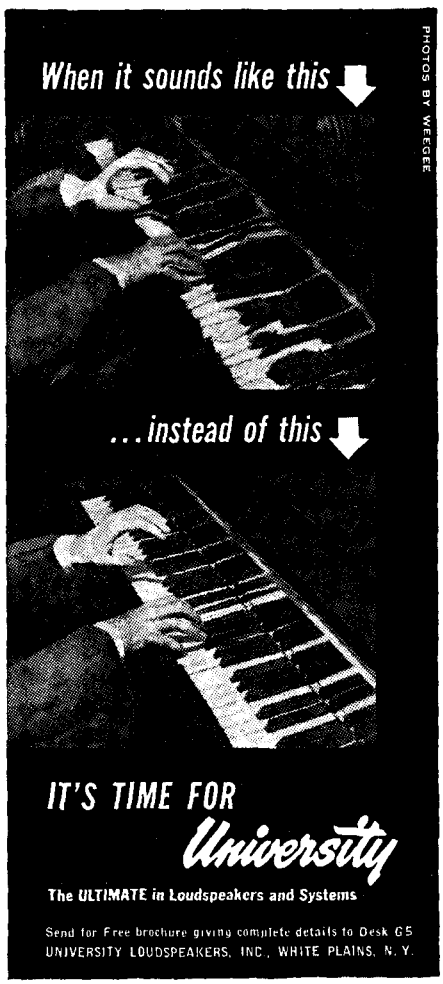
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Walter

Continued from page 33

heart. Just as Shakespeare, after the life-long anonymity of the dramatist who remains concealed behind the characters of his plays, appears himself in his last drama, "The Tempest," in the person of Prospero, so, I believe, does the human personality of Mozart appear in "The Magic Flute."

The original form of the book certainly would not have permitted such an appearance .The fairytale which Schikaneder had written as an opera-book for Mozart, based on a tale by Wieland, completely lacked those ethical motives which decisively determined the content and the course of action in the final version. It contained adventurous exploits, fantastic characters, merry and serious scenes from which the stage-wise Schikaneder could conclude that, coupled with Mozart's music, it was material to provide a great theatrical success. The part of Papageno, Schikaneder had reserved for himself, and one may well suppose that he had therefore planned the comic scenes as the main plot of the story. We do not know, and can only guess, which part of the alterations which led to the final version of the libretto was due to Mozart. I presume that it was primarily the introduction of Masonic ideas into the story—an alteration to which he could most easily persuade Schikaneder to agree, since the latter, like Mozart, belonged to that Order. In connection with this, before anything else, the most decisive change had to follow: namely, the character of Sarastro, which, originally, had been conceived by Schikaneder as an evil sorcerer, now had to be changed into that of a sage who was the noble leader of a brotherhood of priests.

That the introduction of high ethical ideals in the person of Sarastro was due to the demanding influence of Mozart may be concluded from the inconsistency of the final book—an inconsistency which originated through the alteration of the central figure, and which undoubtedly would have been avoided had the clever Schikaneder himself initiated this change. Then, too, there remains the disturbing incongruity that the evil Monostatos is in the service of the noble Sarastro, and is sent by the latter to act as jailer of the gentle Pamina.

Be that as it may, and despite its severe lack of dramatic cohesion, we must acknowledge that the libretto possesses not only theatrical vivacity, but also serious-meaningful features and poetic charms which have maintained their effect until today. No higher testimonial to its merits could be mentioned than the favor it found with Goethe, which inspired him to write a sequel entitled "The Magic Flute, Part II." This approval which the book enjoyed from so august a source may be well understood, since "The Magic Flute" with its adventurous phantasmagoria and its admixture of childish merriment and serious solemnity corresponded to an astonishing degree with the requirements which the author of "Faust," in the Prelude on the Stage, has his Theatre Director and his Merry Person utter.

That Schikaneder contributed the book's elements of adventure and gaiety, and Mozart its solemnity—and perhaps a bit of the gaiety—may surely be assumed. The message of love for Mankind, of friendship, uplifting the glance to a "better land," gained so sublime and convincing a power through Mozart's musical setting that he thus made the Sarastro scenes the dominating ones of the plot, certainly very much contrary to Schikaneder's original intentions. Thus, therefore, we hear in the music of these scenes the beat of Mozart's heart, and may not doubt that he, as creator of the character of Sarastro, intended therein to set forth his human ideal.

With the transformation of the sinister Sarastro figure of Schikaneder into Mozart's radiant one the strivings of the youth Tamino to be accepted into the realm of Sarastro were given, of course, a corresponding higher meaning. If Mozart acquainted us, in the figure he created of Sarastro, with his thoughts on human greatness, wisdom, and the nearness to God, so may we recognize in Tamino (who is so irresistibly drawn to the world of Sarastro that he submits himself to all the trials which are imposed in order to be admitted) Mozart himself in his deep-felt longing for human purity. His love for Pamina, the beginning motive for his wandering, after the instruction of the priest, melts into the longing for initiation. Pamina, to whom the seeming loss of Tamino's love means death and who accompanies him through fire and water without hesitation, represents his ideal of womanhood. And Papageno, the merry lad, the simple son of nature who loves to eat and drink well, and longs for pretty girls, who is he? What does his continuous presence as wayfaring companion and adventure-sharer mean in the course of a book which speaks so eloquently of Mozart's character?

Well, he accompanies Tamino everywhere because he, too, is Wolfgang Amadeus Mozart, because he too, belongs to the Mozart character. For as in Faust's, so in Mozart's breast also dwelled two souls. I

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was the high-minded, striving one, like Tamino, full of ideals of noble humanity. At the same time he was the gay, true-hearted young Austrian whose mind was inclined to wordly pleasures. And, as in "The Magic Flute," the Tamino in his soul was always superior to the Papageno, and censured the latter's weaknesses. The latter, however, occasionally showed himself obstinate to the moral admonitions of the former, and we may assume that the battle—not a very vehement one—never came to an end. But we know, also, that the comradeship with Papageno could not hinder our Tamino from pursuing the "path of virtue" with all determination.

For such a Pamina, though, as the one granted Tamino, Mozart longed in vain. His earthly pilgrimage did not gain him the ideal life companion, the image of whom dwelled within him. However, in Tamino's determination to undertake the journey filled with so many trials and tribulations, and in its victorious accomplishment, Mozart's belief in Freemasonic thought, which comes to expression here, becomes convincingly recognizable.

With a few words I should like to point to the musical style of the work, and to its difference from the earlier operas of the master. Never before in his creative work had he sounded a tone like that of the C minor fugato above the chorale of the two Men-in-Armor. The solemnity of the Overture, the comic-grotesque wildness of the aria of Monostatos, the high enthusiasm of Tamino's monologue before the picture of Pamina, the sparkling ornaments of the Queen of the Night, the streaming love for Mankind in Sarastro's E major aria, the mystic invocation of Isis and Osiris by the chorus of priests—all were new inspirations of the Mozartean genius and new colors on his palette.

With the exception of the Overture, and of the previously mentioned fugue, in "The Magic Flute" there is evident a definite simplification of orchestral language in comparison with that of earlier works. It is the implicity of the highest maturity (as t is displayed, also, for instance, in Vagner's "Parsifal" as compared to is earlier music dramas), and one hich testifies decisively to the ascent f the Mozartean genius to its ultiiate mastery.

To me there is but one single stance of an actual personal word Mozart which indicates those pths of soul to which his music ars testimony. This exception to the -the-main so "wordly" content of s numerous letters, appears in one itten to his father by the thirty-e-year-old Mozart, where he says:

Since Death, strictly speaking, is the true end-purpose of our life, for several years I have made myself so familiar with this true, best friend of men that his image holds nothing frightening for me anymore, but much that is calming and consoling. And I thank my God that He granted to me the blessing of providing me with the opportunity of recognizing in Death the real key to our true happiness. I never go to bed without considering that perhaps, as young as I am, I may not see the next day dawn. And no one of all the people who knew me will be able to say that I was sullen or sad in my relationship toward anyone . . .

For this supreme joy, I thank my Creator every day, and wish it to every one of my fellow-men from the bottom of my heart.

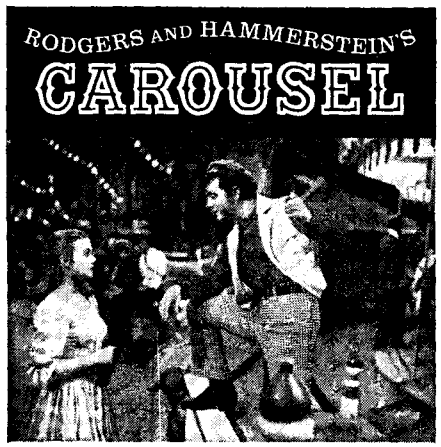
So he thought daily of Death "with supreme joy." Herein becomes convincingly apparent the nearness to eternity, the unearthly harmony in his heart which rings through his music as a seraphic sound. Otherwise, the so-talkative, even gladly communicative man kept silent regarding the depths of his soul which, for a long time, perhaps, had only been known to him subconsciously.

AT LAST in "The Magic Flute" he opened his lips, and poured out his heart in the tones and words of Sarastro and Tamino; and in the proclamations of the former the world may recognize Mozart's own spiritual will and testament.

To be sure, what was vouchsafed to Tamino—the glorious crowning of his strivings—was accorded to Mozart only *sub specie aeterni*, and long after his poverty-ridden time on earth had reached a sad end. But there was still one other wondrous analogy between his troublous earthly wandering and that of his hero in "The Magic Flute." Just as they had to Tamino, so the "good gods" had given to Mozart the protection of music along the danger-fraught path of the journey. The music which had accompanied him on his earthly way gave him the courage, the noble serenity, the buoyancy of soul, of which not even the worst experiences of poverty, want, and sickness could deprive him.

And as the melodies of the Magic Flute bestowed their beneficent spell on Tamino through the trials of fire and water, as they also protected Pamina and Papageno, so still today—and maybe today more than ever—Mozart's music proves its helpful, blessing power on those to whom it speaks.

—Translated by Ruth and Thomas Martin, Beverly Hills, April, 1955.



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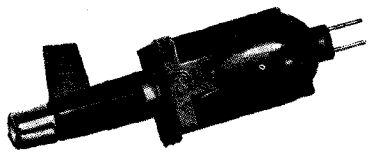

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Letters to the *RECORDINGS* Editor

MORE ON MONTEUX

MOST GRATIFIED to read in the letters column [*SR* Dec. 31, 1955] a champion of Pierre Monteux's superb interpretations. May I cast my bid for a first-rate remake of the Vincent D'Indy "Istar Variations" which was, to my knowledge, issued on 78s only in the San Francisco version. Every copy I have heard (about a dozen) was off-center. A good backing would be the Franck "Symphony Variations," or even better a re-make of D'Indy's "Symphony on a French Mountain Air," this time with a first-rate pianist.

ROBERT J. BELDEN.
New Brunswick, N. J.

VOTE FOR EVANS

IS IT POSSIBLE that either Camden or RCA Collectors Issues might re-release the Maurice Evans-Judith Anderson excerpts from "Macbeth"? These were once available on 78. Victor's complete recording of the Old Vic's production is a very fine accomplishment. But Judith Anderson's Lady Macbeth is a truly surpassing interpretation which deserves representation in the LP catalogue—and a re-release of the aforementioned set would seem to be the most convenient way to get it there.

CRAIG C. CLEVERLEY.
Hopkinton, Mass.

LOOK TO HUME

WHAT A FINE thing RCA is doing, bringing back so many fine things on the Camden label! I have tried to convince them that Chaliapin's wonderful singing of the Credo from Gretchaninov's "Liturgia Domestica," with the Metropolitan choir of Paris, should be brought out on a Camden label, but have had no success. Will someone else raise a voice?

OLIVER T. FIELD.
Montgomery, Ala.

EDITOR'S NOTE: *Consult Paul Hume's "Critic's Choice" selection on RCA LM-1158.*

TAPE VS. DISC

THE ARTICLE "The Future of Pre-Recorded Tape" [*SR* Dec. 31] and similar articles are disturbing to me because I believe that they cause people to purchase tape recorders when they would be much better off with the purchase of good record players.

I have some of the best sound reproduction equipment, including both an Ampex and Magnecord tape recorder. It is interesting that when playing a record and a pre-recorded tape at the same time and when switching between them that the most critical ears can not tell which is being played. Although I have many pre-recorded tapes, I seldom play them because threading and rewinding the tape is a nuisance. Tape requires too much room for storage. It is troublesome to spot selections on a tape. Also, some of the pre-recorded tape is badly recorded.

For the price of a good tape recorder, a complete high fidelity system including the record player can be purchased. If an inexpensive tape recorder is purchased, the purchaser may find that he would have been better off to have spent his money for a record player and obtained better sound. This has happened to many people that I know.

JOE URSCHEL.
Valparaiso, Ind.

EDITOR'S NOTE: *Free choice is still available.*

ATTENTION, BOGENITES

RECENTLY WE HAVE received several letters from readers of *Saturday Review* indicating that they have not received our fifty-six-page book, "Understanding High Fidelity," though they had each sent us twenty-five cents for their copies some weeks ago, in response to our advertisement. Naturally, we have sent books to these individuals immediately.

We have reason to believe that, for reasons beyond our control, other readers have not received copies of "Understanding High Fidelity" either—and have not written us to complain due to kindness, forgetfulness, or inability to obtain our address.

The Bogen Company is anxious that all those who have sent us money receive their copies. Therefore, if you ordered the booklet a few weeks ago and haven't heard from us, please send a postcard to us at 29 Ninth Avenue, New York 14, New York, mentioning the name of this magazine. Copies of "Understanding High Fidelity" will go forward to you as fast as we get the cards.

L. H. BOGEN,
Vice President.
New York, N. Y.

HOFMANN AT EIGHTY

LET US TAKE time out to offer our heartiest congratulations to Josef Hofmann, who has just attained his eightieth birthday January 20. Who of us who have attended his concerts can forget how the piano whispered, thundered, and above all sang under his fingers. They say it was he who inherited the mantle of Anton Rubinstein, who stood for the grand style of pianism which has all but vanished in our time. We are proud to honor Dr. Hofmann on this great milestone and we, all over the country, wish him many more years of health. We have not forgotten.

RICHARD L. SAMUELS.
Mt. Vernon, N. Y.

LIVE AND RECORDED

I WANT to compliment you on your re marks regarding the difference betwee public performance and recording [S Dec. 31]. The spectacle of Tagliavini t ing to sound like his "blow up" record

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ings would be funny if it were not pathetic. It reminds one of the old days when tenors used to try to imitate Caruso's imagined volume and the "ring" in his voice, oblivious of the fact that he never sounded anything like his recordings in the theatre. I hope your words will be taken to heart by many record fans, and they should prove particularly useful to those singers who depend on records for their information as to how certain other professional singers produce their tones.

WILLIAM A. C. ZERFFI.

New York, N. Y.

WHICH BÜLOW?

ABRAM CHASINS'S provocative article on the Tchaikovsky B flat Piano Concerto [*SR* Dec. 31] has persuaded me to return to that old chestnut for a thorough reappraisal. I was, however, somewhat startled by Mr. Chasins's statement that "if there was ever an artist untainted by suggestions of shallowness or exhibitionism, it was (Hans von) Bülow." (p. 45) I recall reading descriptions of Berlin Philharmonic concerts in the 1880s under Bülow's conductorship which would serve to describe him as the first of the "prima donna" conductors. It was he who wore kid gloves for performances of Beethoven, changing to black silk gloves for the second movement of the "Eroica." In 1892 he made a public rededication of this symphony to Bismarck; before the concert he distributed copies of his own "Hymn to Bismarck," written for the occasion, to be sung by the audience to the melody of the principal theme of the last movement. I would be willing to trade all my Stokowski records plus a couple of diamond needles for a recording of *that* "Eroica."

DONALD O. WHITE.

New Haven, Conn.

EDITOR'S NOTE: *Why bring in Stokowski?*

TOSCANINI AIDA?

IN *SR* OCT. 29 just arrived you mention that "RCA will, in due time, have the Toscanini broadcast of Verdi's Aida on the market."

But when?

Sceptics in your country say 1) that Victor will not compete with themselves and 2) could not come to an agreement with Columbia on the release of Richard Tucker.

If this is correct, the only hope remains that you and your magazine with their enormous authority and "prestige" will come to the rescue of this so ardently awaited recording of a famous interpretation of the incomparable Maestro. Never flamed his spirit higher as in that broadcast. So shame on all involved if they are not capable of overcoming small difficulties to give posterity this priceless document!

BERNARDO COHN.

Buenos Aires, Argentina.

EDITOR'S NOTE: *The time draws near.*

DIG SI!

I REPORT on a fellow named Si
Who attempted to elevate Fi.
But his fi got so high
That it flipped, and that's why
Dear children, there's fi in the sky.

R. B. WISTRAND.

Santa Fe, N. M.

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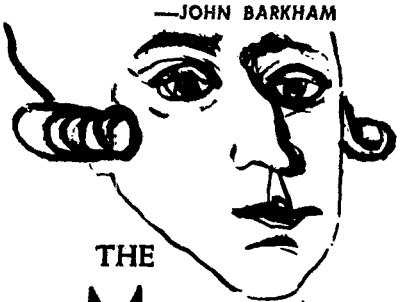

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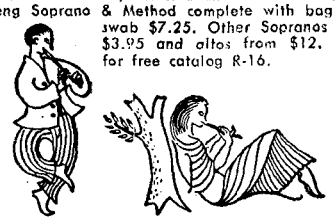

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By Doris Nash Wortman

DEFINITIONS

A. Covering all or parts of continents without being disconnected from the ocean; as, Hudson Bay, Baltic Sea, etc.

B. Ungraceful slenderness.

C. Immature.

D. The "bivouac sheet" of the mountaineer (2 wds.).

E. Letter or letters used in spelling a word but not heard in it as pronounced.

F. Radiation produced by sudden retardation of an electrical particle, as in atomic nucleus (borrowed from the German).

G. From time to time; archaic, so now used humorously.

H. Followed by Word K, Ariosto's goal, in order to find Orlando's wits (2 wds.).

I. Skillful, showy, aggressive person (slang; comp.).

J. Title conferred only on descendants of Fatima, daughter of the prophet Mohammed.

K. See Word H (2 wds.).

L. Genus of the sac fungi, one of which causes chestnut blight.

M. Russian battle painter, killed at Port Arthur, 1904.

WORDS

163 122 100 1 121 130 186

134 72 189 129 165 58 103 3 67

48 69 80 176 181 113

49 87 180 55 198 160 172 39 159 112 183

23 101 184 118 65 173 137 36

34 102 86 108 193 31 167 9 123 119 24

152 17 64

54 97 44 177 117 140 28 82

125 96 126 84 22

45 191 199 179 99 62 157

95 187 105 124 78 15

60 6 29 110 88 14 38

155 192 182 68 107 148 136 138

91 19 171 70 13 51 166 115 37 175 154

85

DEFINITIONS

N. Russian naval commander, Russo-Japanese war.

O. Middle name of a recent Treasurer of the U.S. which appeared on greenbacks of the time.

P. Sufficiently cooked jelly didn't "drop" from a spoon: it————.

Q. Not in harmony (3 wds.).

R. Your position in relation to something southward from you (2 wds.).

S. Place of origin of some mercenaries aiding the British in the Amer. Revolution.

T. A significant appellation.

U. Figuratively, hotbeds.

V. That Protestant French princess imprisoned by the Inquisition, 1554.

W. A highly directional and selective short-wave antenna, named for Japanese engineer who developed it.

X. Columbia professor, 19th cent., editor of classical dictionaries.

Y. Word off present danger.

Z. Chief divinity of ancient Minaeans.

Z1. Walter De La Mare wrote her Memoirs, 1921.

Z2. Specifying opaque spectacles with small central openings.

WORDS

111 21 132 178 128

162 35 197 104 143

190 142 27 116 66 33 156

109 63 141 25 174 151 4 89 185

43 40 144 74 77 11 135

61 120 47 53 133

50 71 52 164 168 90 83

106 195 150 94 41

56 147 139 8 92

42 145 196 161

188 20 114 32 170 26

153 149 76 169 93 12

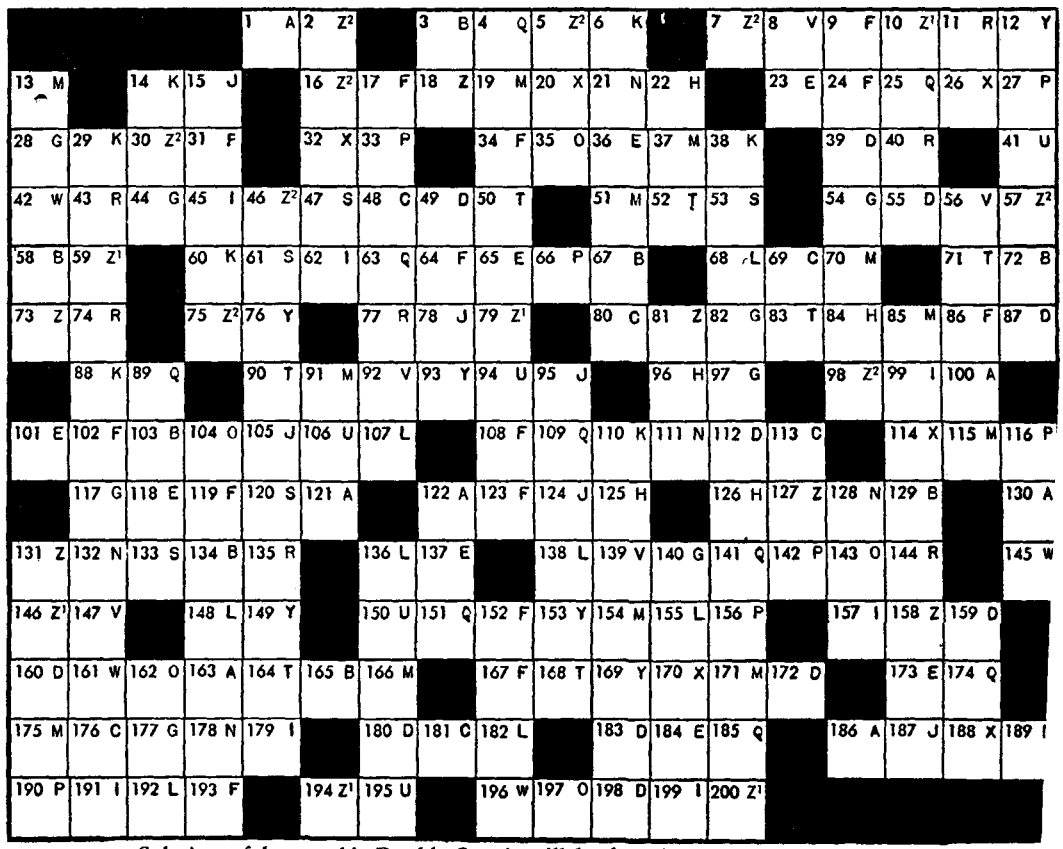
127 18 158 131 81 73

79 10 194 146 200 59

30 98 46 2 75 7 57 16 5

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line. . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.



Solution of last week's Double-Crostic will be found on page 15 of this issue.

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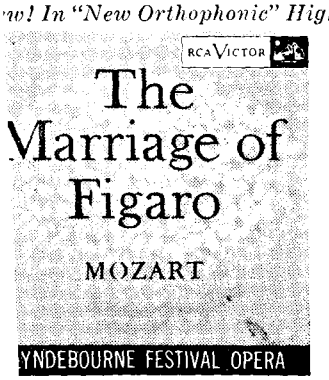

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